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LECTURES

ON THE

ART of READING.

LECTURES

ON THE

ART of READING;

FIRST PART;

CONTAINING

The Art of Reading Proſe.

BY

THOMAS SHERIDAN, A. M.
Author of LECTURES ON ELOCUTION,
BRITISH EDUCATION, &c.

Quo minus ſunt ferendi qui hanc artem ut tenuem ac jejunam cavillantur; quæ niſi oratori futuro fundamenta fideliter jecerit, quicquid ſuperſtruxeris, corruet. Neceſſaria pueris, jucunda ſenibus, dulcis ſecretorum comes, & quæ vel ſola, omni ſtudiorum genere, plus habet operis quam oſtentationis.

QUINCT. L. I. C. iv.

LONDON:
Printed for J. DODSLEY, Pall-Mall; J. WILKIE, St. Paul's Church-Yard; E. and C. DILLY, in the Poultry; and T. DAVIES, Ruſſel-Street, Covent-Garden.
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THE ART of READING.

LECTURE I.

OF all arts that have been taught mankind, Reading is by much the moſt general; in Britain particularly it is almoſt univerſal, ſince even the children of peaſants are inſtructed in it. And yet by a ſtrange fatality it has happened, that whilſt in all other arts, numbers arrive at a great degree of perfection, and many attain to excellence, in this alone there are few that ſucceed even tolerably. There are but two ways of accounting for this; either, that the thing itſelf is in its own nature more difficult than

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any other; or that the method of teaching it muſt be erroneous and defective. With regard to the firſt, it might eaſily be ſhewn that there are many other arts infinitely more hard to be attained; but to clear up the point, it will be only neceſſary to ſhew that the art itſelf has always been in the loweſt ſtate amongſt us, and that this proceeds from a method of teaching it erroneous and defective to the laſt degree.

For a long time after letters had been introduced into Britain, the art of reading was known only to a few. Thoſe were days of ignorance and rudeneſs; and to be able to read at all was thought little leſs than miraculous. Such times were not proper for cultivating that art, or bringing it to perfection. After the revival of the dead languages amongſt us, which ſuddenly enlightened the minds of men, and diffuſed general knowledge, one would imagine that

great attention would have been paid to an art, which was cultivated with ſo much care by thoſe ancients, to whom we were indebted for all our lights; and that it would have made an equal progreſs amongſt us, with the reſt which we had borrowed from them. But it was this very circumſtance, the revival of the dead languages, which put a ſtop to all improvement in the art of Reading; and which has continued it in the ſame low ſtate from that time to this. From that period, the minds of men took a wrong bias. Their whole attention was employed in the cultivation of the artificial, to the neglect of the natural language. Letters, not ſounds; writing, not ſpeech, became the general care. To make boys underſtand what they read; to explain the meaning of the Greek and Roman authors; and to write their exerciſes according to the laws of grammar or proſody in a dead language,

were the chief objects of inſtruction. Whilſt that of delivery, was ſo wholly neglected, that the beſt ſcholars often could not make themſelves underſtood in repeating their own exerciſes; or diſgraced beautiful compoſition by an ungracious delivery. Thoſe who taught the firſt rudiments of reading, thought their taſk finiſhed when their pupils could read fluently, and obſerve their ſtops. This employment requiring no great talents, uſually fell to the lot of old women, or men of mean capacities; who could teach no other mode of utterance than what they poſſeſſed themſelves; and conſequently were not likely to communicate any thing of propriety or grace to their ſcholars. If they brought with them any bad habits, ſuch as ſtuttering, ſtammering, mumbling, an indiſtinct articulation, a conſtrained unnatural tone of voice, brought on from imitation of ſome other; or if they were unable to pro-

nounce certain letters, theſe poor creatures, utterly unſkilled in the cauſes of theſe defects, ſheltered their ignorance under the general charge of their being natural impediments, and ſent them to the Latin ſchool, with all their imperfections on their heads. The maſter of that ſchool, as little ſkilled in theſe matters as the other, neither knew how, nor thought it part of his province to attempt a cure; and thus the diſorder generally paſſed irremediable through life. Such was the ſtate of this art on the firſt propagation of literature, and ſuch it notoriouſly remains to this day.

When we reflect on the general benefit that would accrue from bringing this art to perfection; that it would be uſeful to many profeſſions; neceſſary to the moſt numerous and reſpectable order eſtabliſhed amongſt us; ornamental to all individuals, whether male or female; and that the ſtate of pub-

lic elocution muſt in a great meaſure be affected by it, it would be apt to aſtoniſh one to think that there has been ſo little progreſs made in it.

When we conſider too that the world has always been clamorous in their complaints upon this head, having too generally occaſion to regret the low ſtate of this art, in their attendance on the moſt important duty, that of public worſhip; and that there are multitudes whoſe intereſt and inclination it would be to improve themſelves in it, had they the means in their power, and could they obtain regular inſtruction; it would ſurpriſe one at firſt that no one has as yet ſtruck out ſuch a method, which would certainly be attended with great emoluments to him. And indeed the proſpect was ſo inviting, that many have been the attempts which have been made in that way from time to time; but they all failed from

from the ſame cauſe; which was, that they who attempted it were men ſkilled in letters, but not in ſounds; and they were blind enough to imagine that the knowledge of the one neceſſarily included that of the other. Whereas the very reverſe is true; as it would be impoſſible to treat juſtly of ſounds, until the man of letters ſhall have firſt diveſted himſelf of all the prejudices and errors which he had imbibed with regard to that article, from the time of his firſt learning the alphabet; for in that lies the ſource of all our miſtakes. They took the alphabet as they found it, and thought it perfect; whereas this alphabet, on the revival of the learned languages, was borrowed from the Roman, though it by no means ſquared with our tongue. As a proof of which it is certain that we have 28 ſimple ſounds in our tongue, and have in reality but 20 characters to mark them, though more

letters appear in the alphabet, as will preſently be ſhewn. This reduced men in the beginning to a thouſand clumſy contrivances, in thoſe unenlightened days, to make ſuch an alphabet anſwer the end at all; but it was done at ſuch an expence as to make the learning to read and ſpell properly a tedious and difficult taſk, which required the labour of many years to accompliſh. Theſe contrivances of theirs in ſpelling, to make a defective alphabet anſwer the end of repreſenting words, have ſo confounded our ideas with regard to the powers of ſeveral letters, applied to a variety of different uſes, that all the ſyſtems hitherto produced upon that point have been a perfect chaos. Nothing can be a ſtronger proof of the groſs errours into which literary men fell, in their ſeveral grammars and treatiſes upon this ſubject, than that the beſt of them have miſtaken diphthongs for

ſimple

ſimple ſounds, and ſimple ſounds for diphthongs; compound conſonants for ſingle, and ſingle for compound. Nay, what is ſtill more extraordinary, that they have even miſtaken vowels for conſonants, all which I ſhall preſently make appear. What ſuperſtructure built on ſuch fundamental errours could ſtand?

The firſt neceſſary ſtep towards eſtabliſhing rules for this art upon any ſolid foundation, is, as in all others, to aſcertain the number, and explain the nature of its firſt ſimple elements; for any errour, there muſt carry an incorrigible taint throughout. This is the point with which I ſhall begin, and I believe you will ſoon be convinced that it never was executed before.

Here I think it neceſſary to beſpeak your attention in a more particular manner to this part of the courſe. For in this art, as in all others, the treating of the elements

is

is a dry taſk, and can have nothing in it very captivating to the mind; therefore the hearers will be under a neceſſity of exerting more vigorouſly their own attention, or they may loſe much not only of the fundamentals but of what is deduced from them. Yet to encourage you to this exertion I will venture to ſay, that if you will be at the pains of commanding your attention, you will have one paſſion of the mind, and that none of the weakeſt, highly gratified; I mean curioſity. For, as in viewing objects through microſcopes, we are highly entertained with making diſcoveries which wholly eſcaped the naked eye; ſo when we apply the microſcopic eye of the mind to a cloſer inſpection into the nature and properties of the ſimple elements of ſpeech, we ſhall make many diſcoveries equally new and curious, which had eſcaped ſuperficial obſervation; with this additional advantage,

that

that beſides gratifying curioſity, they will turn out to be of the moſt important uſe.

The firſt thing I ſhall offer to your conſideration is the firſt article in the ſyllabus, entitled, A ſcheme of the vowels.

Scheme of the Vowels.

	Firſt.	*Second.*	*Third.*
a	hat[1]	hate[2]	hall[3]
e	bet[1]	there[2]	here[3]
i	fit[1]	bite[2]	field[3]
o	not[1]	note[2]	prove[3]
u	cub[1]	buſh[2]	cube[3]
y	lovely[1]	try[2]	

Here we ſee each vowel ſtands for three different ſounds, and I have claſſed them in this manner, becauſe I ſhall have occaſion to mention them hereafter by the titles of

Firſt,

Firſt, Second, and Third ſounds, according to the order in which they lie, and as they are marked by thoſe figures.

At firſt view of this ſcheme one would be apt to imagine that we have no leſs than 17 ſounds of vowels in our tongue; but on a nearer examination we ſhall find that there are ſeveral duplicates of the ſame ſounds differently marked. Thus the ſecond ſounds of *a* and *e*, as in h*a*te th*e*re, are the ſame. The third ſounds in *e* and *i*, h*e*re fi*e*ld, are alſo the ſame. The ſound of o[1] in n*o*t, is only the ſhort ſound of a[3] in h*a*ll, which will be immediately perceived, if we place the ſame conſonant after the vowel in its long and ſhort ſound; as hall holl, naught not. The ſecond ſound of *i* in the word bite, and the third ſound of *u* in cube, are not ſimple ſounds but diphthongs, as I ſhall hereafter prove. And with regard to the two ſounds of *y*, the firſt perceived in the

the laſt ſyllable of lovely, is only the ſhort ſound of e[3], and the 2d in try is the ſame as i[2]. So that there remain only 9 ſimple ſounds or vowels, which I ſhall preſently enumerate.

There are in our tongue 28 ſimple ſounds, whereof 19 are conſonants, and 9 vowels. The conſonants are, b d f g k l m n p r ſ t v z *th th ſh zh ng. The vowels are, ‡a[3] a[1] a[2] e[3] o[2] o[3] e[1] i[1] u[1]. The laſt three are never ſounded alone nor finiſh a ſyllable, ſo that it is neceſſary to perceive their ſounds diſtinctly that a conſonant ſhould follow them in the ſame ſyllable, as in the words bet, fit, cub.

---

* th has two ſounds, one in the word thin, the other in then. To diſtinguiſh them the former ſound will be always marked by a cerilla.

‡ As in the words hall[3] hat[1] hate[2] here[3] note[2] prove[3] bet[1] fit[1] cub[1].

Of

Of the conſonants the laſt five are marked by two letters each, and therefore have been conſidered by our grammarians as compound ſounds, though in reality they are as ſimple as any of the reſt. But the truth is, the Roman language was without theſe ſounds, conſequently they had no letters in their alphabet to mark them. The ſound of eth or the Greek θ indeed they had adopted together with ſome words from that language, ſuch as theatrum, theologia, &c.; but not having the power to introduce the Greek letter into their alphabet, they fell upon the expedient of marking it by a junction of their h or mark of aſpiration with a t, and this expedient we have adopted from them in marking three of thoſe ſounds of th as in the word thin; th, as in then, and ſh, as in ſhall. But we have as yet given no peculiar mark to the 4th ſound, ezh, being ſometimes repreſented

ſented by a ſingle z, as in azure; ſometimes by an ſ, as in oſier. The laſt ſound ng, which is perhaps peculiar to the Engliſh language, is marked by the junction of n with g. Of the eighteen conſonants to be found in the Roman alphabet, two are ſuperfluous, c having only the power of a *k*, or an *ſ*; of a k, as in card, an ſ, as in ceaſe; and q of a k when it precedes a diphthong beginning with a *u*, as in quality. And two are marks of compound not ſimple ſounds; j of zh preceded by a d, as ezh, edzh,—james, dzhames. And x ſtanding for ks, or gz—ks, as in excellence; gz as in example, egzample. So that there remain in reality but fourteen characters to mark nineteen ſimple ſounds of conſonants to be found in our tongue. This brought on the neceſſity before-mentioned of marking thoſe ſupernumerary ſimple ſounds by two letters. But theſe combinations are merely arbitrary, and are by no means an

aſſiſt-

aſſiſtance, as we from prejudice are apt to imagine, to the acquiring a right utterance of thoſe ſounds, as I ſhall ſhew hereafter.

As to the vowels, in repeating our alphabet, we hear but three out of the nine ſounds before enumerated, whether pronounced after the Engliſh or Iriſh manner. The Engliſh ſound their vowels, a[2] e[3] i o u —the Iriſh, a[1] e[2] i o u. Now as I ſhall ſhew indiſputably that i and u are diphthongs, it follows that in either way of pronouncing there are but three ſounds of vowels heard. Their number too has been confined to that of their marks, it being commonly ſuppoſed that we have but five vowels, when it is evident we have nine. This alſo followed from our adopting the Roman alphabet, as in reality there were but five ſounds of vowels in their ſpeech, which conſequently demanded but five marks in writing. But as we have alſo annexed

annexed diphthong ſounds to two of theſe ſimple marks, which were pronounced very differently by the Romans, our i and u being ſounded by them ſimple ee and oo— we have laid in the very elements of our ſpeech the foundation of perpetual errour, by confounding the nature of ſimple and double ſounds.

It is not my intention to enter into all the errours of our alphabet, nor the conſequential intricacies and difficulties which they have introduced into our written language, which however neceſſary on another occaſion, is not ſo to the immediate point I have in view. I have only ſaid enough to ſhew the neceſſity there is for rectifying thoſe fundamental errours before we can proceed upon any ſure grounds. It will be granted that in repeating the alphabet of every tongue, every ſimple ſound contained in that tongue ought to be heard in it; that being the very nature and end of form-

ing an alphabet: and in order that the written language ſhould correſpond to the ſpoken, each ſimple ſound ſhould have its peculiar mark, for which it ſhould invariably ſtand. I have ſhewn that by adopting an alphabet no way ſuited to our tongue, neither of theſe is, nor can be the caſe. The conſequence of which has been, that all attempts towards eſtabliſhing a theory of our ſounds, have hitherto ended in confuſion and errour; and the practical part of reading and ſpelling our words has been ſo loaded with difficulties, that it requires the labour of years to overcome it. For want of a juſt theory, no method has hitherto been found out for teaching juſtneſs of utterance, and propriety of pronunciation; and mankind are left on this occaſion wholly to the guidance of chance, catching up that general mode of utterance which prevails in the places of their nativity; and ſingularities of pronunciation and tones from

from their parents, maſters, companions, or domeſtics. And as to the other article which regards the written language, that of ſpelling correctly, and which has been brought to a more certain and uniform ſtandard, it has, from the ſame cauſe, been accompliſhed with ſo little art, and by ſo round-about a method, that in order to ſpell well it is neceſſary to have each individual word impreſſed upon the memory, by reiterated obſervation of the order of the letters which compoſe them, as preſented to the eye.

Let us therefore now examine how far a juſt theory of articulate ſounds may contribute to eſtabliſh a method for teaching juſtneſs of utterance; and at the ſame time open a way for a more eaſy and expeditious method of learning to ſpell correctly.

It has been ſaid that the firſt neceſſary ſtep towards regulating the alphabet, is,

in repeating it, each ſimple ſound belonging to the language ſhould be heard. But as we find in our alphabet ſome letters either ſuperfluous, or marks of compound ſounds, as before pointed out, it will be neceſſary that theſe alſo ſhould be added to the alphabet, and their nature and uſe explained, that the learners may know the proper application of them when they meet with them in writing. Theſe letters are *h*, which is no mark of any articulate ſound, but merely of aſpiration; *c*, *j*, *q*, and *x*. The next thing is to divide theſe letters into ſeparate claſſes according to the firſt great diſtinction between them, that of vowels and conſonants; and to repeat them in that manner, beginning with the vowels, which have a right to pre-eminence as being eſſential to all articulate ſounds, as well as to the formation of ſyllables. And theſe vowels ſhould be ranged, not by chance, as has

hitherto

hitherto been done, but according to a juſt gradation like a muſical ſcale, marking the regular proceſs of the inſtrument in forming them, from its greateſt aperture to its ſmalleſt, proceeding from its fulleſt to its moſt ſlender ſounds, and ranking the long before the ſhort. Thus in pronouncing the long vowels in the following order,

$\overset{3}{a}$ $\overset{1}{a}$ $\overset{2}{a}$ $\overset{3}{e}$ $\overset{2}{o}$ $\overset{3}{o}$

hall hat hate here note prove

we ſhew a juſt and regular ſcale by which the voice proceeds in marking thoſe ſounds. $\overset{3}{a}$ is the fulleſt ſound, made by the greateſt aperture of the mouth, and the voice ſtrikes upon that part of the palate which is neareſt to the paſſage by which the voice iſſues; $\overset{1}{a}$ is formed by a gradually leſs aperture and the ſtroke of the voice more advanced; $\overset{2}{a}$ in like proportion ſtill more ſo; and in ſounding $\overset{3}{e}$ the mouth is almoſt cloſed and

the ſtroke of the voice near the teeth. Theſe are the only long vowels formed within the mouth. After that, the ſeat of articulation is advanced to the lips; o[2] being formed by a ſmall puſhing out of the lips in a figure reſembling the circular character which repreſents that ſound; and o[3], by advancing the lips ſtill more, and puſhing the ſound out through a chink or foramen more of the oblong kind. So that whoever will give but a ſlight attention in repeating theſe vowels in this order, will perceive a regular and gradual progreſſion of the voice, from the firſt ſeat of articulation to the extreme as a[3] a[1] a[2] e[3] o[2] o[3]. It were to be wiſhed that children were taught to dwell ſome time upon theſe long vowels in uttering them, and not to reduce them to ſhort quantities as is too often the caſe; for the beauty of obſerving a proportional quantity between long and ſhort ſyllables, depends

pends chiefly upon the habitual power of prolonging the ſounds of thoſe vowels. As to the three ſhort vowels, which are incapable of prolongation, it will be only neceſſary that they ſhould be taught to give them their due ſounds, by repeating ſyllables which contain them, ſuch as thoſe before-mentioned, bĕt, fĭt, cŭb. For as theſe vowels never cloſe a ſyllable in our language, it would be found difficult, as well as unneceſſary, to pronounce them ſeparately. To theſe vowels I would alſo add two characters which appear in our alphabet, and which I would call not by the names of y w, as is the cuſtom, but *ee oo*; for reaſons which will appear when I ſpeak of diphthongs.

Having maſtered the ſounds of the vowels, the conſonants are next to be repeated in the following manner, placing a vowel before each of them, and not ſometimes

before and ſometimes after, as is the uſual way, for reaſons which will preſently appear.

Eb ed ef eg ek el em en ep er es et ev ez eth eth eſh ezh ing.—In this liſt all the ſimple conſonant ſounds of our tongue are heard, and after them I would place the four letters before-mentioned, ſounded thus:

c	j	q	x
ek *or* ſee	edge	qua	eks *or* egz

—by which pronunciation their nature and powers will be ſhewn.

The conſonants ſhould then be divided into two claſſes, mutes and ſemivowels. The mutes are thoſe whoſe ſounds cannot be prolonged. The ſemivowels ſuch whoſe ſounds can be continued at pleaſure, partaking of the nature of vowels, from which they derive their name. There are ſix mutes, eb, ed, eg, ek, ep, et. And thir-

teen ſemivowels, ef, el, em, en, er, es, ev, ez, eth, eth, eſh, ezh, ing.

The mutes may be ſubdivided into pure and impure. The pure are thoſe whoſe ſounds cannot be at all prolonged. Theſe are ek, ep, et. The impure are thoſe whoſe ſounds may be continued, though for a very ſhort ſpace. Theſe are eb, ed, eg.

The ſemivowels may be ſubdivided into vocal and aſpirated. The vocal, are thoſe which are formed by the voice; the aſpirated, thoſe formed by the breath. There are nine vocal, and four aſpirated. The vocal are, el, em, en, er, ev, ez, eth, ezh, ing. The aſpirated, ef, es, eth, eſh. The vocal ſemivowels may be ſubdivided into pure and impure. The pure, ſuch as are formed entirely by the voice. The impure, ſuch as have a mixture of breath with the voice. There are five pure—*el em en er ing*, Four impure—ev ez eth ezh.

Their

Their nature and properties being thus aſcertained, in order to know the manner of their formation, it will be proper to divide them into ſeparate claſſes according to the different ſeats where they are formed, whether the lips, teeth, palate, or noſe; thence denominated, labial, dental, palatine, and naſal.

The labial are four,	eb	ev			
	ep	ef.			
Dental eight,	ed	eth	ez	ezh	
	et	eth	eſs	eſh.	
Palatine four,	eg	el			
	ek	er.			
Naſal	em -	en -	ing.		

The next care ſhould be to make children pronounce them diſtinctly in the above order, beginning with the labials, the manner of whoſe formation is the moſt eaſily perceived, as it is performed by the lips, and is therefore obvious to the ſight. Here they

they ſhould be made to obſerve, that eb and ep are formed exactly by the ſame action of the lips, which is by cloſing them and intercepting the voice; and that the only difference between them is, that in forming eb, the lips at firſt only gently touch each other, ſo as not wholly to prevent ſome ſound's iſſuing, and are gradually cloſed till the voice be entirely intercepted: whereas in forming *ep*, the lips are at once ſo forcibly preſſed together, as to prevent the iſſuing of any ſound. Children ſhould therefore be taught to prolong the ſound of the b as much as poſſible by cloſing the lips only gently at firſt, and gradually preſſing them cloſe, as, eb; and to pronounce ep as quickly as poſſible, by a ſudden and ſmart preſſure of the lips, as ep. It will be neceſſary too, in both caſes, to obſerve to them, that the ſound of neither of them is complete, or perfectly diſtinct, till the lips

lips after compreſſure, are ſeparated. Thus if I ſay blab, lap, keeping the mouth ſtill cloſed, the ſounds are but half formed, and may eaſily be miſtaken the one for the other; but when I finiſh them by ſeparating the lips, as blab, lap, the ſounds are perfect and diſtinct. Theſe are the only two genuine labial conſonants; that is, entirely formed by the lips; the other two being partly labial, partly dental; that is, they are formed by the application of the under teeth to the upper lip, as ev, ef. Here it is alſo to be obſerved that theſe two letters are formed by exactly the ſame poſition of the organs, and the only difference between them is, that ev, is formed by the voice and breath mixed; ef, by the breath only; as will be immediately perceived by continuing their ſounds for ſome time as ev, where the voice and breath are prolonged together; ef, where the breath only iſſues.

The

The next in order are the dental, as the ſeat of their formation is neareſt to the lips. In forming ed and et the tip of the tongue is preſſed againſt the gums of the upper teeth, almoſt touching them; and there is no other difference between them, than what was before mentioned with regard to the labials eb and ep, that in the one the ſound can be continued, in the other it cannot. In forming ed, the tongue at firſt only gently touches the gum, and is gradually preſſed cloſer, till the ſound is entirely obſtructed, as ed; whereas in et, the tongue is at once ſo forcibly and cloſely preſſed to the ſame part, that the ſound is inſtantly intercepted, as et. Here too, as in the other caſe, the ſounds are not completely formed till the tongue is removed from the ſeat of their formation; thus if I ſay bad, bat, ſtill keeping the tip of the tongue applied to the gum, the ſounds are

incom-

incomplete; but in removing the tongue as in bad, bat, they become perfectly diſtinct: children therefore in learning theſe letters ſhould be taught to remove the tongue after dwelling upon the ſound, ed, as long as they can, and inſtantaneouſly after having formed the ſound, et.

Eth and eth are formed by placing the tip of the tongue between the teeth, and preſſing it againſt the upper teeth, as eth, eth; and the only difference between them is, what was before obſerved with regard to ev and ef, that the one is formed by the voice and breath mixed, as eth; the other by the breath only, as eth.

Ez and eſs are both formed in the ſame manner, by turning up the tip of the tongue towards the upper gums, but ſo as not to touch them, and thus the breath and voice being cut by the ſharp point of the tongue, and paſſing through the narrow chink left

between that and the gums, are modified into that hiſſing ſound to be perceived in the one, and buzzing noiſe in the other. Here alſo the only difference between them is the ſame as was juſt mentioned with regard to eth and eth, that, ez, is formed by the voice and breath together; eſs, by the breath only, ez - eſs.

Ezh and eſh are formed by protruding the tip of the tongue towards the teeth, but ſo as not to touch them; and thus the voice and breath paſſing over it through a wider chink, and not being cut by it, on account of its flat poſition, have not ſo ſharp a ſound as eſs and ez. The ſame diſtinction is alſo obſervable here, they being both formed by exactly the ſame poſition of the organs, only ezh is by the voice and breath; eſh by the breath only.

Of this claſs there are but two that in ſtrict propriety can be called dental, and

thoſe

thoſe are th and th, formed by the application of the tongue to the upper teeth; which are not directly concerned in producing any of the other ſounds: but as the ſeat of their formation is cloſe to the teeth, they have obtained the name of dental, to diſtinguiſh them from thoſe whoſe ſeat is farther removed towards the palate, and thence called palatine.

The firſt of this claſs are el and er, whoſe ſeat of formation lies a little behind that of ed and et. El is formed by a gentle application of the end of the tongue to the roof of the mouth a little behind the ſeat of ed; the preſſure muſt be as ſoft as poſſible ſo that the ſound may not be intercepted, and in this poſition the voice glides eaſily over the ſides of the tongue, which are in a horizontal poſture, in a ſtraight line through the mouth. Er is formed by a vibrating motion of the tip of the tongue between

between the under and upper jaw, without touching either, and at about the ſame diſtance from the teeth that el is formed.

Farther back towards the palate are formed eg and ek, by raiſing the middle of the tongue ſo as to touch the roof of the mouth, and the only difference in their formation is, that in eg the tongue is not ſo cloſely preſſed at firſt but that the ſound may continue for a little while, and in ek the voice is wholly intercepted, in the ſame manner as was before mentioned in ed and et; and the ſame care is to be taken in the mode of pronouncing, by dwelling on the former as long as may be, and ſounding the latter as ſmartly as poſſible, as eg, ek. It will be neceſſary alſo to obſerve in this, as in the other caſe, that the ſounds are not completely formed till the tongue is removed from the roof of the mouth; as may be perceived by ſounding them in the dif-

ferent ways; firſt by keeping the tongue in its poſition of forming the letter, as beg bek; next by removing it, as beg bek.

The three conſonants em, en, ing, make up the laſt claſs called naſal, on account of the ſounds iſſuing chiefly through the noſe. M is formed by cloſing the lips much in the ſame manner and degree as in eb, with this difference, that the voice thus ſtopped at the lips, is permitted to paſs through the noſe.

En is formed much in the ſame ſeat and by a like application of the organ as el, only there is more of the tongue and more cloſely applied to the roof of the mouth, ſo as in a great meaſure to ſtop the voice from iſſuing through that paſſage, and to force the greater part of it back through the noſe.

Behind this, much in the ſame ſeat and ſame diſpoſition of the organs as in form-

ing

ing the ſound eg, is produced the ſound ing, by raiſing the middle of the tongue to a gentle contact with the palate, ſo as that part of the voice may iſſue through the mouth, and the remainder be forced back through the noſe.

I know that the deſcription I have given of the manner in which each conſonant is formed, is not likely to reſt upon the minds of my hearers from one reading only; I ſhall therefore in aid of this, point out a way, by which, with a little pains and attention, every one may make himſelf maſter of it, and be able to inſtruct others how to place their organs ſo as to produce theſe ſeveral ſounds fully and diſtinctly. It was for this reaſon that I recommended the ſounding of all the conſonants with a vowel preceding them; becauſe in the uſual way of pronouncing much the greater part of them, with a vowel after them, there is

no time to make any obſervation upon the manner of their formation, the organs being always left in the poſition neceſſary to produce the ſound of the vowel which is the laſt: thus in pronouncing be de ge ve, the organs are always found in the ſame poſition, that which belongs to the ſound ee—but in pronouncing them thus, eb, ed, eg, ev, we may keep them as long as we pleaſe in the poſition neceſſary to the formation of thoſe ſounds; till we can with accuracy determine what it is. In this way we ſhall find that in ſounding *eb*, the lips are gently preſſed together but not ſo as ſuddenly to cut off the ſound, which continues a little while; whereas in ſounding *ep*, the lips are by a rapid junction preſſed together ſo cloſe, as inſtantaneouſly to cut off all ſound. In ſounding *ed*, we ſhall find in like manner, that the tip of the tongue is preſſed gently againſt that part of

the

the gum which immediately touches the upper teeth, in ſuch a way as to continue the ſound a little while; and in forming *et* we ſhall find that the action and poſition of the tongue are exactly the ſame, only more rapidly performed, ſo as at once to cut off all communication of the voice. And ſo on of the reſt. Whoever will take the trouble of going through all the conſonants in this way, may in a ſhort time with due attention be thoroughly maſter of the mode of their formation.

Now let us ſee what good conſequences will follow from teaching the rudiments of ſpeech after this manner.

In the firſt place children would be taught much ſooner to pronounce their alphabet in this way, as they who are ſlow in catching ſounds by the ear, would be made to utter them as ſoon as they could be ſhewn the proper poſition of the organs

to form them. This is what I can affirm upon repeated experiments, for I never yet found a child, whoſe organs had arrived at ſufficient maturity, that I could not make pronounce all the ſounds in our tongue diſtinctly in the ſpace of a month, which in the common way might coſt them a year or two. And what is ſtill more extraordinary, I have had many occaſions to try the ſame experiments upon perſons advanced in life, and never found an inſtance of any that could not in a ſhort time be made to pronounce certain letters, which they had never before ſounded in their lives. Nothing retards the progreſs of children ſo much in their endeavours to articulate as the preſent mode of teaching the alphabet in that confuſed order, into which chance had originally thrown the letters; for many contiguous letters as they now lie are performed in ſuch different ſeats, and with

ſuch

ſuch different exertions of the organs as for a long time to baffle all the efforts of the noviciate tongue. Whereas if we follow the order of nature, beginning with the labials, and ſo proceeding through the dentals, to the palatines, the work will be accompliſhed with eaſe and certainty. That this is the natural order, and that the lips are the firſt organs of ſpeech exerted by children, may be known from this, that the words papa or baba and mama are the terms uſed by children for father and mother in almoſt all the languages of the world. Nor is there any other way of accounting for this univerſal practice, but the general obſervation of the facility with which children pronounce thoſe ſounds, before they can utter any of the reſt: and whoever attends to the firſt endeavours in children to articulate, will find that the words they aim at contain one of the three

labials *b p* or *m*. And indeed the reaſon of this is obvious; for as the lips are the only organs employed in the formation of theſe, they muſt be ſuppoſed from their continued action in taking in food to be ſtrong and fit for uſe, long before the other principal organ of ſpeech, the tongue. Accordingly we find that a long interval ſucceeds between their uttering ſounds of this nature and any others. The cutting of the teeth afterwards gives employment and exerciſe to the tongue, and thus prepares and fits it for action; which is exerted at firſt in the eaſieſt and ſimpleſt way, by applying the tip to the upper gums, an action to which it was long accuſtomed from the pain felt there whilſt the teeth were producing, and thus the ſounds *d* and *t* are produced. Accordingly we find that da and ta, or the ſame ſounds doubled, as dada tata, are the firſt uttered after the labial.

The

The palatine requiring a withdrawing of the tongue, an action to which it had not been accuſtomed, and an application of different parts of it to different places, as being the moſt difficult, are the laſt attempted by them, and the laſt which they maſter. Accordingly we find that when they are urged too ſoon to pronounce words containing any of thoſe letters, they either wholly omit them, or change them for others which they were able to pronounce before. Thus for lady, they either ſay ady or dady; for coach, toach; for go, do—and ſo on. The letter *r* requiring a vibrating motion of the tip of the tongue between the jaws, without application to any part, is the moſt difficult of all ſounds, and that in which we find the greateſt number deficient. Now from this method of permitting children to attempt all words alike, before they can pronounce all the letters, habits are often contracted

which

which are never afterwards to be changed. The only way to prevent this, is, never to urge them to attempt any word containing any letter which they cannot firſt diſtinctly ſound by itſelf; on the contrary, as far as you can, to diſcourage them from making the attempt. In this way they will get a diſtinct articulation; which is the foundation of good ſpeech, and which if it be not laid in the firſt ſimple elements with the utmoſt care and exactneſs, Quinctilian, one of the beſt judges of antiquity, does not ſcruple to pronounce, that whatever ſuperſtructure you may attempt to raiſe on it, muſt fall.

In this way alſo the foundation will be laid for meaſure and proportion in ſounds, the ſource of grace and harmony in ſpeech. For by accuſtoming them to prolong the ſounds of the vowels that will admit of it, and of the ſemivowels, they will be able to do

do it with eaſe where it is proper; whereas, in general, people are taught to pronounce all the letters in an equal ſpace of time, and from habit are not able to prolong the ſound of any. With theſe all ſyllables being put upon a par, the beauty ariſing from the obſervation of a due proportion between long and ſhort, is utterly loſt; and not only ſo, but they are apt to fall into ſuch a rapidity of utterance, as to be very indiſtinct and often unintelligible.

Though I have all along conſidered this as a method propoſed for the better inſtruction of children from their firſt attempts to articulate, yet it is equally ſuited to the adult. Whoever has contracted any bad habits in utterance, has no way to get rid of them, but by recurring to the ſource. He muſt return to his alphabet, and be able to pronounce all the letters with exactneſs in their ſimple and ſeparate ſtate, before

fore he will be able to do it in their ſeveral combinations. There are not many who upon trial will not find themſelves defective in this reſpect. There are few who will not find it difficult at firſt to prolong the ſounds of the vowels and ſemivowels; and a much greater number who are defective in ſounding the mutes properly. For though they give the mutes their due ſound before a vowel, which they were taught to do in repeating the alphabet, yet I have known few that pronounce them with exactneſs when they finiſh a ſyllable. I have ſcarce found any that could, without repeated trials, prolong the ſounds of the impure mutes at all, as *eb ed eg*—or who completed the ſounds of the pure mutes by ſeparating the organs after their formation in the manner before deſcribed, as *ep et ek*.

Another good conſequence that would follow from teaching the alphabet in this manner,

ner, is, that whole countries and counties, that now ſpeak a corrupt dialect of Engliſh, might have their pronunciation in a ſhort time reformed. Let us examine for inſtance wherein the peculiarity of the Welſh conſiſts; and we ſhall find that it ariſes from their conſtantly ſubſtituting the three pure mutes in the room of the three impure; and the three aſpirated ſemivowels in the place of the three vocal. Thus inſtead of b or eb, they uſe p or ep; for g or eg, they uſe k or ek; and for d or ed, they employ t or et. For blood they ſay plut; for God, Cot; and for dear, tear. In the ſame manner in the ſemivowels, they ſubſtitute ef in the place of ev, eſs in the place of ez, eth in the place of eth, and eſh in the place of ezh. Thus inſtead of virtue and vice, they ſay firtue and fice; inſtead of zeal and praiſe, they ſay ſeal and praiſſe; inſtead of theſe

and

and thoſe they ſay, theſſe and thoſſe; inſtead of azure, oſier, they ſay aſhur oſher. Thus there are no leſs than ſeven of our conſonants, which the Welſh never pronounce at all. Now if the difference in the manner of formation between theſe ſeven conſonants, and their ſeven correſpondent ones, were pointed out to them in the way before deſcribed, they might in a ſhort time be taught the perfect uſe of them. The people of Somerſetſhire pronounce the ſemivowels in a way directly oppoſite to the Welſh. For whereas the Welſh change the vocal into the aſpirate, the people of Somerſetſhire change the aſpirate into the vocal. For father they ſay vather; for Somerſetſhire, Zomerzetzhire; for thin, thin. But to enumerate all the advantages that would reſult from teaching the alphabet in this way, would take up more time than could be allowed in a courſe of this

nature. To ſhew the importance of it, it will be only neceſſary to ſay, that without knowing the nature and properties of the ſimple elements or letters, it will be impoſſible afterwards to diſcern their peculiar beauty and force when united in words; and the expreſſion and harmony ariſing from the combination of thoſe words in ſentences, or their arrangement in verſe. In ſhort, all true critical ſkill in the ſound of language, muſt have its foundation here. This was a favourite ſtudy amongſt the ancients, and men of the greateſt abilities, and dignity in the ſtate, applied themſelves to it with ardour. Meſſala amongſt the Romans got an immortal name, for writing an expreſs treatiſe on a ſingle letter: and the honours of Greece were decreed at the Olympic games to Apollodorus, for having made ſome new diſcoveries in that way.

way. Quinctilian, in recommending a cloſe attention to the ſtudy of the ſimple elements, has this remarkable paſſage; 'Not, ſays he, that there is any great difficulty in dividing the letters into vowels and conſonants; and ſubdividing the latter into mutes and ſemivowels; but becauſe whoever will enter into the inmoſt receſſes of this, I may call it, ſacred edifice, will find many things not only proper to ſharpen the ingenuity of children, but able to exerciſe the moſt profound erudition, and deepeſt ſcience.' Such were the ſentiments of the great ancients upon this important article, and thoſe ſentiments were carried into execution. The conſequence of which was, that all the powers of elocution, and all the elegancies of compoſition both in poetry and proſe, were carried to a degree of perfection, unknown

in

in any other age or country in the world. Whilſt we are ſo little acquainted with fundamentals, that all we are taught with regard to the elements of ſpeech, is a diſtinction of the letters into conſonants and vowels; and another diſtinction of the former into mutes and liquids. And even in this diſtinction, a miſtake has been committed in deſcribing the nature of liquids, which are ſaid to have obtained that name from their fine flow and ſmoothneſs to the ear: whereas one of them *r* is the rougheſt letter in ſpeech; and *m* was conſidered as a diſagreeable ſound, and called the bellowing letter by the ancients, from its reſemblance to the lowing of oxen, and on that account was frequently ſtruck out by an eliſion in the meaſure of Roman poetry. But the true reaſon of the name of liquids aroſe from their property of uniting readily

with other conſonants, and flowing as it were into their ſounds.

I ſhall now exhibit at one view a ſcheme of the whole alphabet according to the method above laid down.

Scheme

Scheme of the Alphabet.

Number of ſimple ſounds in our tongue 28.

	3	1	2	3	2	3	1	1	1
9 *Vowels*,	a	a	a	e	o	o	e	i	u
	hall	hat	hate	here	note	prove	bet	ſit	cub.

19 *Conſonants*, eb ed ef eg ek el em en ep er es et ev ez eth eth eſh ezh ing.

2 *Superfluous*, *c*, which has the power of ek or es;
q, that of *ek* before *u*.

2 *Compound*, *j*, which ſtands for edzh—
x, for ks or gz.

1 *No letter*, *h*, merely an aſpiration.

Conſonants divided into Mutes and Semivowels.

6 *Mutes*, eb ed eg ek ep et.

3 *Pure Mutes*, ek ep et.

3 *Impure Mutes*, eb ed eg.

13 *Semivowels*, ef el em en er es ev ez eth eth eſh ezh ing. thin then

9 *Vocal Semivowels*, el em en er ev ez eth ezh ing.

4 *Aſpirated*, ef es eth eſh.

Divided again into

4 *Labial*, eb ep ev ef.

8 *Dental*, ed et eth eth ez eſs ezh eſh.

4 *Palatine*, eg ek el er.

3 *Naſal*, em en ng.

Having examined all the ſimple ſounds in our tongue, I ſhall proceed to the double ſounds or diphthongs.

There is no article in which our grammarians have ſhewn ſuch a want of ſkill in ſounds as that of diphthongs. One of the beſt of them, divides them into proper and improper, in the following manner. A proper diphthong, ſays he, is, where both vowels are ſounded, as in aid, hawk. Is it not amazing that any ear could be ſo miſtaken as to take theſe ſimple ſounds a[2] and a[3] for diphthongs? An improper diphthong is where the ſound of but one of the two vowels is heard, as in head, heart. Here he is right, but it is equally certain that in his inſtances of proper diphthongs, there is only the ſound of one ſimple vowel heard. Heart, aid, and hawk, contain the three ſimple ſounds, a[1], a[2], a[3].

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He then ſettles the number of proper diphthongs thus, ai or ay, au or aw, ee, oo, oi or oy, ou or ow. As in the words praiſe, day; laud, draw; meet, cool; boy, noiſe; thou, now. In the four firſt inſtances here of proper diphthongs, the ear acknowledges nothing but ſimple ſounds; in the words praiſe and day, the ſound a; in laud and draw, a; in meet e, in cool o; ſo that in the whole number there remain only the ſounds oi, as in boy noiſe; and ow, as in thou now, that are genuine diphthongs; and indeed according to the principles laid down by all our grammarians, it would appear that theſe are the only two which belong to our tongue. Thus would the Engliſh, ſeem to be poor to the laſt degree, in an article, which contributes above all others, to richneſs of ſound in a language. The Greeks called the diphthongs Euphonoi, or well-ſounding, and their language

abounded with them; but not in an equal degree with ours, as I ſhall preſently ſhew. In the firſt place the ſounds i, u, though generally marked by ſingle characters, are in reality diphthongs. In order to ſhew this we muſt firſt have recourſe to the definition of a diphthong. A diphthong is the union of the ſounds of two vowels in ſuch a way as to make but one articulation or ſyllable. The ſound i is compoſed of the fulleſt and ſlendereſt of our vowels, a and e, the firſt made by the largeſt, and the laſt by the ſmalleſt aperture of the mouth. Now if we attend to the proceſs in forming this ſound, we ſhall find that the mouth is firſt opened to the ſame degree of aperture, and is in the ſame poſition, as if it were going to ſound a; but before the voice can get a paſſage through the lips, the under jaw is drawn near to the upper in the ſame poſi-

tion as when the vowel ^{3}e is formed; and thus the full ſound checked by the ſlender one and coaleſcing with it, produces a third ſound different from both, which is the diphthong ^{2}i. The want of knowing the proper poſition and movement of the organs in producing this ſound, has been the reaſon that few foreigners have been able to attain it. The French have it not in their tongue; but they have one approaching near it, compoſed of ^{1}a ^{3}i, as in the words vin fin. That it is not the ſame will appear by pronouncing the ſame words in our way, as vin vine, fin fine. Now if they were only told to open their mouths as wide at firſt, as if they were going to pronounce ^{3}a, and then to check the voice by the ſudden motion of the under jaw, to the poſition in which the vowel ^{3}e is formed, they muſt neceſſarily produce our diph-

thong i, and this I can aſſert upon repeated experience. The inhabitants of Scotland in general, and many natives of Ireland, ſubſtitute a poor ſounding diphthong in the room of this, compoſed of a e, in which the jaws are brought more cloſe, and the ſound conſequently leſs full. Thus for my they ſay my, for fine fine; and this may eaſily be cured by following the method before mentioned.

The diphthong u is formed of the ſounds e and o; the former ſo rapidly uttered and falling ſo quickly into the ſound o, that its own diſtinct power is not heard; and thus a third ſound or diphthong is formed by the junction of the two vowels.

The diphthong oi is formed by a union of the ſame vowels as i, a e, with this difference that the firſt vowel a being dwelt upon is diſtinctly heard before its ſound is

changed by its junction with the latter vowel ē; as oi, boy, noiſe. This diphthong is generally marked in our tongue by the characters oi, or oy, which makes people imagine that it is really compoſed of the ſounds which thoſe letters repreſent; whereas the ear evidently perceives that it is ă not ŏ which is the firſt ſound, and ē not ĭ which is the laſt. But the truth is that having no peculiar letters in our alphabet to mark the ſounds ă and ē, their powers were transferred in a manner ſomewhat arbitrary to different vowels; and this ſhould make us, in judging of the true formation of the diphthongs, attentive not to the letters which repreſent them to the eye in ſpelling, but to the real ſounds offered to the ear.

The diphthong ou is compoſed of the ſounds ă and ŏ—and is formed much in the ſame

ſeme manner as i^2; the mouth being at firſt in the poſition of ſounding a^3, but before it is perfected, by a motion of the under jaw, and lips to the poſition of ſounding o^2, the firſt ſound a^3 is checked and blended with the latter o^3.

Out of theſe four diphthongs there have been two diſcovered which have hitherto been concealed under the diſguiſe of ſimple vowels. But what ſhall we ſay to the large tribe yet remaining, not leſs than nineteen in number, which our ſagacious grammarians have never yet been able to find out? In order to ſhew the cauſe of this extraordinary blindneſs in them, it will be neceſſary to obſerve, that we find in our alphabet two characters called y and w, which exceedingly puzzled our early grammarians, in conſidering to what claſs they ſhould be referred. At laſt Wallis, who writ ſome-

what

what more than a century ago, and whoſe grammar, except where he treats of the article of ſounds, is one of the beſt that has been produced on our language, determined that they were of an amphibious kind, being ſometimes vowels, and ſometimes conſonants: vowels when they ended a ſyllable, conſonants when they began one: and this wiſe determination has been adopted by all grammarians from his days down to our own, as is to be ſeen in Johnſon, the author of the late Engliſh grammar and dictionary. So groſs an abſurdity could never have paſſed upon any, but ſuch as were blinded by literary vanity, ſo far as to think that ſkill in letters of courſe produced ſkill in ſounds. Ought it not to have ſtruck them that it is the very nature of a conſonant, that its ſound ſhall be diſtinctly perceived, in union with every vowel, either before or after it; and when they could

could produce no ſuch ſound after any vowel, ought they not to have concluded that they could not poſſibly be conſonants? The truth is, their perplexity ſeems to have ariſen more from the names given to theſe letters, y and w, than any thing elſe; for had they been called, as they ſhould have been, $\overset{3}{e}_{ee}$ and $\overset{3}{o}_{oo}$, which marks their true powers, there could have been no doubt about them. It is to be here obſerved, that by adopting the Roman alphabet, we had but five marks for the nine vowels which were in our tongue, and among others the vowels $\overset{3}{e}_{ee}$ and $\overset{3}{o}_{oo}$ had no peculiar characters to repreſent them; on this account the *w* was preſerved from the Saxon to ſtand for the one, and the Roman *y* was appropriated to the other uſe. And the neceſſity for appropriating two characters to thoſe ſounds will appear, when

when we consider that it is with one of those sounds that almost all the diphthongs in our tongue commence; for except the three before described beginning with a[3], all the rest, commence with e[3] or o[3]. W- or o[3] forms a diphthong with every one of our vowels—As for instance—

waft	wage	wall
wed		weed
wit-	woe-	woo-
word		

Y- in like manner with almost all. As

yard	yore	yawl
yet		yield
yon	yoke	youth
	young	

Almost all the French diphthongs too commence with these sounds, though not marked as with us. Instead of our w, they make use of ou, which is pronounced by

by them ^{3}o. Thus their affirmative *oui*, yes, is individually the ſame ſound with our pronoun *we*. And inſtead of our y they make uſe of their vowel ^{2}i always ſounded by them ^{3}e. But to prove experimentally that theſe two letters are only marks for ^{3}e and ^{3}o, we need only examine the poſition of the organs when we are about to ſound them in conjunction with a vowel, and we ſhall find, that with regard to the *w*, the lips muſt neceſſarily be in the poſition of forming the ſound ^{3}o. And if we begin with ſounding the two vowels ſeparately at firſt, and afterwards bring them gradually cloſer together till they coaleſce, we ſhall perceive the whole proceſs diſtinctly, and find that the ſound ſought for muſt neceſſarily be produced; as in the word Wall for inſtance—

$^{3}o - - - ^{3}a \quad ^{3}o - - ^{3}a \quad - \quad ^{3}o - ^{3}a \quad ^{33}oall$

In

In like manner, in ſounding the word Yawl, we ſhall find that the organs muſt at firſt be in the poſition of producing the vowel y—

y - - - á y - - a y - a yawl

And to ſhew of what conſequence it is to give letters right names, expreſſive of their true powers, a remarkable inſtance is offered in the French, when they learn Engliſh; none of whom can pronounce properly any of the diphthongs formed by *w*, which they change to the ſound of the conſonant v; for wall they ſay vall, for what vat; as vat is that? And the reaſon is, that as the name of the letter *w* does not all direct them in its ſound, they take their notion of it from the eye, which ſees in the form of that letter two vees or u conſonants intermixed, and therefore they appropriate that ſound to it. Whereas, were this letter called o, and were they told

that

that it anſwered exactly to the power of their ou or o, nothing would be ſo eaſy to them as to pronounce theſe ſounds, having ſeveral of thoſe diphthongs in their own tongue. If they were only once told that our pronoun, *we*, was the ſame ſound as their affirmative *oui*, the w ſtanding for the ſame ſound as their ou, they would never call it ve inſtead of we, nor miſtake it in its union with any other vowel. And as a farther proof how much the want of the true name contributes to miſlead them in this letter, it is worthy of obſervation, that they never make any miſtake in the diphthongs formed by y; as that letter has its true ſound with them in repeating their alphabet, being properly called by them y or y grec.

Thus have I vindicated our tongue from a charge brought againſt it, and which has been given up by all our grammarians, I mean

mean its poverty in diphthongs; for upon their principles it is certain we could claim but two of the genuine kind. And yet I have made it evident, that we have at leaſt twenty-three; a richneſs in which perhaps the Engliſh exceeds all other languages. It is allowed that there are no ſounds ſo pleaſing, or that ſatisfy the ear ſo much, as thoſe of diphthongs; but, in order to anſwer this end, it is neceſſary that they ſhould be properly pronounced, giving them their due fulneſs and extent. Children ſhould therefore be taught to dwell ſome time upon that vowel of the diphthong which will admit of it. In ſome, the firſt vowel is to be prolonged, as oi- where the ſound a is prolonged and cloſed with y ſhort. In others, the latter ſound is to be prolonged, and the firſt rapidly paſſed over, as i-. If this be not attended to, the diphthongs may be reduced almoſt to the ſtate of

ſimple vowels, and loſe much of their peculiar beauty.

Having conſidered the nature of our ſimple ſounds and diphthongs, I ſhall now proceed to make ſome obſervations upon ſyllables.

As a letter is a ſimple ſound, which cannot be divided into other ſimple ſounds; ſo a ſyllable is an articulate ſound, which cannot be divided into other articulate ſounds, excepting when formed by a diphthong. Every vowel is an articulate ſound, and can of itſelf form a ſyllable; but the firſt, or ſhort vowels, ſeldom form ſyllables of themſelves, except the particle *a*, as a man, a houſe. The ſecond and third, or the long vowels, and diphthongs, form ſyllables without the conjunction of conſonants. A ſyllable can have but one vowel, or diphthong, by its definition; but it may contain

tain four, or even five conſonants, whoſe ſounds may be diſtinctly perceived.

In ſyllables, as in letters, two things are chiefly to be conſidered; quality, and quantity. The quality is to be conſidered in a twofold manner; either with regard to ſweetneſs and harſhneſs; or ſtrength and weakneſs. With regard to ſweetneſs, the union of the long vowels and diphthongs, with the ſemivowels, forms the moſt pleaſing ſounds; and their different value, with reſpect to each other, may be eſtimated by the rank of their component letters, which has already been ſettled. Whilſt the union of the ſhort vowels with the mutes, and the liquid *r*, form the harſher and leſs pleaſing ſyllables. The different intermixture of theſe, that is, of the long vowels and diphthongs with mutes; or of ſhort vowels with ſemivowels, compoſe an infinite variety of ſounds of different degrees of

ſweetneſs, according to the nature and predominance of the letters which form them.

Their ſtrength and weakneſs alſo depend upon the ſame principle, only with a reverſal of the rule. Thoſe which contribute moſt to ſweetneſs, are inferiour to their oppoſites in ſtrength. Thus the ſhort vowels in union with the mutes, and aſpirated ſemivowels, and the liquid *r*, form the moſt forcible ſounds; whilſt thoſe compoſed of the long vowels, and ſemivowels, are inferiour in ſtrength, though ſuperiour in ſweetneſs. Their ſtrength depends upon a ſudden and more forcible impetus of the breath and voice, which is the caſe of the ſhort vowels preceding the mutes, and aſpirated ſemivowels. Their ſweetneſs, which takes off from their ſtrength, upon the more equable flow of the voice, which is the caſe of the long vowels and diphthongs,

thongs, either ſeparately ſounded, or in their union with ſemivowels.

As the blending of vowels in diphthongs gives the greateſt ſweetneſs to ſyllables, ſo the union of two or more conſonants in one ſyllable gives the greateſt ſtrength. And the union of thoſe ſounds is at the ſame time more grateful to the ear, when the conſonants mix eaſily, than ſimple ſounds, in the ſame manner as diphthongs are more pleaſing than ſimple vowels. This gives a greater value to ſyllables, in the ſame way as gold is eſtimated above ſilver, becauſe the weight is ſo much greater in the ſame ſolid contents.

Perhaps there is no language in the world ſo happy in this reſpect as the Engliſh; as I ſhall have occaſion to ſhew when I come to treat of words. The Greeks began many ſyllables with two, and ſometimes three conſonants, but ſel-

dom concluded any with more than one. The Romans began few of their native ſyllables with more than a ſingle conſonant, and ſeldom concluded them otherwiſe. The advantage, which a contrary conduct has given our's over thoſe two celebrated languages, ſhall be pointed out hereafter.

As to the other property of ſyllables, that of quantity, I ſhall defer ſpeaking of it till I come to the article of poetic numbers.

In teaching ſyllables the preſent method of taking the letters as they lie in alphabetical order, ſhould by no means be followed; but children ſhould be taught according to the natural order of the conſonants, as they have been divided into their reſpective claſſes, beginning with the labial, thence proceeding through the dental to the palatine. Great care ſhould be taken to make them complete the ſounds of the final

final mutes, ſo as that they may be rendered perfectly diſtinct, in the manner before deſcribed; and they ſhould be made to dwell ſometime upon the ſounds of the ſemivowels. In uttering the ſyllables there cannot be too much attention paid, to prevent their falling into any peculiar tone or cant, which they are always apt to do without ſuch caution. The ſyllables ſhould be pronounced in neither a higher nor lower pitch of voice than they uſe in common diſcourſe; only they ſhould be delivered with more force, or a greater degree of loudneſs, which will help to ſtrengthen the voice. And, in dwelling upon ſyllables, care ſhould be taken that it ſhould only be the ſame note prolonged, and not changed to any other. The reaſon of which precautions will hereafter appear.

When they come to unite ſyllables together, ſo as to form words, they ſhould not

be ſuffered to do it according to the abſurd fantaſtic mode of ſpelling hitherto laid down and practiſed; but they ſhould be taught to take in all the letters into the ſame ſyllable, which are kept together in utterance; which, ſurely, is the moſt obvious and rational method. Thus the words, habit, widow, rather, ſhould not be divided in the uſual way, ha-bit, wi-dow, ra-ther; but hab-it, wid-ow, rath-er. This rule of dividing ſyllables, is ſo plain and manifeſtly proper, that nothing but a total neglect in this, as in almoſt all other articles, of preſerving any analogy between writing and ſpeech, could have prevented its taking place.

There is another very improper diviſion of ſyllables in general uſe in all ſuch words where the letter i precedes a vowel in the ſame ſyllable, ſuch as *queſtion*, beſtial, region; or the vowel e, as in righteous, cour-

courteous. For, in all inſtances of this ſort, theſe vowels coaleſce in Engliſh, and form diphthongs, ſo as to make but one ſyllable. Whereas in the uſual mode of dividing them they ſeem to form two. Thus, inſtead of queſ-ti-on, beſ-ti-al, righ-te-ous, they ought to be divided into two ſyllables only, as, queſ-tion, beſ-tial, righ-teous, in the manner in which they are pronounced, and always uſed in metre. The French indeed in all words of this ſpecies divide the vowels from each other in pronunciation, and make two ſyllables inſtead of one, and therefore they are right to ſeparate them in ſpelling.

bray of an ass, the whinny of a horse, the kaw of the crow, the cooing of doves, the croak of the raven, the name of the cock, from the noise made by that bird, whence its name, it is said, is almost universal in all languages; and many others of the like kind. Such words contain a power of expression from a natural resemblance, which can never belong to signs merely instituted. After these mimical words, whose whole sounds are nearly the same with those formed by the several animals from which they were taken, there is another class which bears a fainter resemblance, merely from some letters contained in them, which were borrowed from the animal world. Thus among the vowels the aw[3] was borrowed from the crow, the a[1] from the goat, the the a[2] from the sheep, the o[3] from the dove, the o[2] from the ox, the ow from the dog, &c. Of the consonants, we borrowed the

B from

B from the ſheep, K from the crow, M from the ox, R from the dog, S from the ſerpent, th from the gooſe. We have alſo ſounds reſembling thoſe made by inanimate objects. Thus F is like the ſound of winds blowing through certain chinks. V is the noiſe made by ſome ſpinning wheels when rapidly moved. Sh is the ſound made by ſquibs and rockets previous to exploſion. S by the flight of darts. Ng by a bell. Theſe alſo may be referred to the imitative or mimical claſs.

All ſounds too made by the colliſion of bodies, find letters in the alphabet peculiarly fitted to be their repreſentatives. Theſe ſounds are ſtrong and weak, clear or obtuſe, long or ſhort; and theſe properties have been already ſhewn to exiſt in the letters, according to their ſeveral claſſes. Thus the mutes and ſhort vowels are beſt fitted to expreſs ſhort ſounds; the ſemi-

vowels and long vowels, ſuch as are of any continuance: the pure ſemivowels the clear, the mutes the obtuſe ſounds: the aſpirated letters the ſtrong, the ſimple the weaker ſounds. Thus the words *pat, tap, flap*, expreſſing ſhort and quick ſounds, end in mutes preceded by ſhort vowels; whereas the *toll* of the bell, expreſſive of a continuing ſound, conſiſts of a long vowel and a ſemivowel. To this claſs alſo may be referred the murmuring, purling, bubbling, gurgling of waters. All words of theſe ſeveral kinds being repreſentatives of ideas that come into the mind through the ear, may have a natural reſemblance to their archetypes from a ſimilarity of ſound: but there is alſo an expreſſive power in words which repreſent ideas that come into the mind through the other ſenſes, and which, though from the nature of things they cannot have the leaſt ſimilarity to thoſe ideas,

yet

yet have a certain congruity with them, which makes them fitter to repreſent thoſe ideas than words of a different conſtruction. To confirm this by examples. The words beginning with the conſonants *ſtr*, ſignify force, and generally exertion of force. As ſtrong, ſtrength, ſtrive, ſtride, ſtruggle, ſtrain, ſtretch, ſtrenuous, ſtreſs, ſtrut, &c.

Here we are to obſerve that in this combination of conſonants, the firſt letter is formed by the ſharp force of the breath in a hiſſing ſound, which is interrupted by a pure mute *t*, that borrows its ſound not from a vowel but the ſemivowel *r*, with which it unites itſelf with difficulty, and therefore occaſions the harſh ſound of that roughеſt and ſtrongeſt of our conſonants to be heard in its full force. This powerful ſound therefore, which requires a ſtrong exertion of the organs of ſpeech, is well ſuited to expreſs ideas of force exerted.

When

When the *r* is omitted, and *ſt* only begins a ſyllable, it is ſtill expreſſive of ſtrength, but in a leſs degree, and without ſo much exertion. As, ſtand, ſtay, ſteady, ſteadfaſt, ſtout, ſturdy, ſtick, ſtiff, ſtop, ſtubborn.

Thr- marks a violent motion; as in the words throw, thruſt, throb, throng, &c. In this combination the conſonant th formed by an effort of the thickened breath, puſhes out the ſound of the *r* with uncommon force.

Sw marks a ſilent agitation, or a gentler and more equable motion. As in the words ſwim, ſwing, ſwift, &c. Here motion is marked by the letter *s* formed by the breath, but it has not the ſharp hiſſing ſound as in the former caſe, when it preceded the mute *t*, flowing here eaſily into the vowel *w*, which melting alſo into another vowel, and forming

ing a diphthong, qualifies the conjunction to expreſs gentle or equable motion.

Sp- denotes a diſſipation or expanſion, and generally a quick one; as ſpit, ſputter, ſpatter, ſpill, ſpread, ſpring, ſprinkle, ſplit, ſplinter, ſparkle. In this combination the ſharp hiſſing ſound of the letter *s*, is ſuddenly ſtopped by an entire cloſing of the lips in forming the labial *p*, and then burſts out again with great force upon the ſudden ſeparation of the lips in forming the *p*, and rapidly proceeds till it unites with the next accented letter, and if that be a pure mute, till the word be finiſhed. As in, ſpatter ſpatterer, ſputter ſputterer.

In the word ſparkle, *ſp-* denotes diſſipation; *ar-* an acute crackling; *k-* a ſudden interruption; *l-* a frequent iteration. Whoever has the curioſity to examine many other of the fore-mentioned words in the

ſame way, will find that every letter in them, contributes to their expreſſive power.

Sl- denotes motion, but of a more equable kind, as ſlow, ſlide, ſling, ſlip. Here the motion given by the *ſ-* is ſmoothed by the ſweeteſt of liquids.

Aſh- this termination of a ſyllable indicates ſomething acting more nimbly and ſharply; as claſh, flaſh, gaſh, craſh. But

Uſh- implies ſomething acting forcibly, though not with ſuch nimbleneſs or ſmartneſs; as cruſh, ruſh, guſh, fluſh, bluſh, puſh. The cauſe of the different expreſſion in theſe two is, that the open vowel *a*, forms the firſt ſyllables, the obſcure *u*, the ſecond. And the conſonant *ſh*, formed by an effort of the thickened breath, is well calculated to expreſs exertion of action in both.

Ing- implies the continuation of a motion or tremor, at length indeed vaniſhing, but

not ſuddenly interrupted; as in ſwing, ſing, fling, ſting. Whilſt the termination

Ink- cloſing with a pure mute, indicates a ſudden ending; as in clink, blink, wink. The firſt *ing-* being borrowed from the ſound of a bell, whoſe noiſe continues long after a ſtroke, is naturally fitted to expreſs the firſt ideas; the other, *ink-* borrowed from the clinking of metal, the latter. If there be an *l* added to theſe terminations, there is implied a frequent iteration of the acts; as in jingle, tingle, mingle; tinkle, ſprinkle, twinkle. But ſtill the acts expreſſed by *ing*, are not ſo ſudden or evaneſcent as thoſe by *ink*. Jingle expreſſes a longer duration, as well as ſomething more forcible, than tinkle; mingle than ſprinkle, tingle than twinkle.

This expreſſiveneſs of words is every where to be found in our tongue. Such as, ſqueek, ſqueel, ſquall, ſcream, ſhriek, ſhrill,

ſhrivel, hiſs, jar, hurl, whirl, yell, harſh, burſt, patter, ſpatter, crackle, and numberleſs others. On which account Wallis declares that he was not acquainted with any language comparable to the Engliſh in this reſpect; and he was certainly maſter of a great number. Dr. Johnſon, on the other hand, in quoting Wallis's remarks on this head, ſays, that they are ſuch as perhaps might in every language be enlarged without end. Yet ſurely in the very conſtitution and genius of our tongue, it may be ſhewn that we neceſſarily have advantage over the Greek and Roman in this reſpect. They wanted ſeveral of our ſemivowels, which are powerful and expreſſive ſounds; and moſt of the combinations of conſonants at the concluſion of ſyllables and words, above quoted, as well as thoſe formerly mentioned under the head of ſyllables, were unknown to them: and yet it

is

is in theſe combinations chiefly that the expreſſive power reſides.

But there is another reaſon drawn from the nature of the different tongues, that ours muſt have the preference in this reſpect; becauſe their languages were declined, ours undeclined. Suppoſing therefore an equal number of words originally as expreſſive as thoſe in ours, yet thoſe words in their ſeveral changes paſſing through the declenſions or conjugations, and having their terminating ſyllables rendered conformable to all of the ſame claſs, muſt loſe a great deal of the expreſſion belonging to the primitive word; whereas ours remain always the ſame, except in a few inſtances where there is the addition of a ſingle letter.

It is well known with regard to the two modern languages held in chief eſtimation, I mean the Italian and French, that the

Italians conſulting ſoftneſs and ſweetneſs of ſound, more than ſtrength and expreſſion, have induſtriouſly avoided double and treble conſonants in the formation of their ſyllables; and the French have carried the matter ſo far, that in reading they never ſound the final conſonant of a word at all; as it is always mute before a following word beginning with a conſonant, and is tranſferred to the firſt ſyllable of the next word when it commences with a vowel. They plume themſelves upon this as a piece of reformation that has turned out much to the advantage of their ſeveral tongues; and are apt to charge ours with barbariſm on account of the number of conſonants that ſtill are retained in our ſyllables. But in making this charge, they, in many caſes, judge by the eye, not the ear. Several of our ſimple ſounds being marked by two letters, are counted as ſuch by them, though

in

In reality they have the power only of one; ſuch as the two ſounds of our *th*, that of *ſh*, and *ng*. The conjunction of *gh*, which makes ſuch an uncouth figure to a foreign eye, is always ſilent, except when it takes the ſound of *f*; and in the junction of *gn* in one ſyllable the *g* is always ſilent; with many more of the ſame nature. Through the want of inquiring into the true genius and powers of our own tongue ourſelves, we are too apt to admit whatever criticiſms foreigners are pleaſed to make on our language, and to acquieſce under whatever cenſures they throw out. Nothing is more common than to hear natives of this country acknowledging the juſtneſs of the charge which foreigners make againſt the Engliſh tongue, that of abounding too much in conſonants: and yet upon a fair examination it would appear that we have no more than what contribute to ſtrength and expreſſion.

If the vowels be conſidered as the blood, the conſonants are the nerves and ſinews of a language; and the ſtrength of ſyllables formed of ſingle conſonants, like ſingle threads, muſt be infinitely inferiour to ſuch as have ſeveral as it were twiſted together. On ſuch an inquiry it would be found that probably in no language in the world, have the vowels, diphthongs, ſemivowels and mutes, been ſo happily blended, and in ſuch due proportion, to conſtitute the three great powers of ſpeech, melody, harmony, and expreſſion. And upon a fair compariſon it would appear, that the French have emaſculated their tongue, by rejecting ſuch numbers of their conſonants; and made it reſemble one of their painted courtezans, adorned with fripperies and fallals. That the German, by abounding too much in harſh conſonants and gutturals, has great ſize and ſtrength, like the ſtatue of Hercules

cules Farneſe, but no grace. That the Roman, like the buſt of Antinous, is beautiful indeed, but not manly. That the Italian has beauty, grace, and ſymmetry, like the Venus of Medicis, but is feminine. And that the Engliſh alone reſembles the ancient Greek, in uniting the three powers of ſtrength, beauty, and grace, like the Apollo of Belvedere.

But all the powers of ſound muſt remain in a ſtate of confuſion, or impenetrable darkneſs, while the cuſtom continues of applying ourſelves wholly to the ſtudy of the written language, and neglecting that of ſpeech. When the art of reading with propriety ſhall have been eſtabliſhed and produced its effects, a new field will be opened to our writers, unknown to their predeceſſors, for compoſition both in poetry and proſe, which will diſplay in a new light the vaſt compaſs of our language in point

of

of harmony and expreſſion, from the ſame cauſe which produced ſimilar effects at Rome in the writers of the Ciceronian or Auguſtan age. For it was at that period that the Romans firſt applied themſelves to the cultivation of the living language, having before, like us, employed themſelves wholly about the written. How is it poſſible indeed that the compaſs and harmony, whereof an inſtrument is ſuſceptible, can be perceived, if the keys are either touched at random, or only a few ſimple airs played upon it learned by ear.

But to return to my ſubject. I have given many inſtances of the power of expreſſion in multitudes of our words, and ſhewn the cauſes of it. But this power does not reſide in the mere letters which compoſe the words; it depends on the due force given to them in utterance. No letter ſo harſh, which may not be ſoftened;

ſo

ſo ſtrong, which may not be weakened; and vice verſa. The long may be ſhortened, and the ſhort lengthened. And all this depends upon the management of the voice. I ſhall therefore lay down ſome principles, and from them deduce ſome general rules for the proper pronunciation of conſonants. The ſound of ſome of the conſonants is diſagreeable when continued; of others, not. Of the firſt kind are, *m*, *r*, *s*, *f*, *eſh*, *ezh*, *eth*, *eth*: of the latter, *l*, *n*, *v*, *z*, *ing*. *M*, having its ſound entirely through the noſe, is diſagreeable if it continues any length of time after its formation, as it reſembles more the lowing of oxen, than an articulate ſound. *R*, when continued, is alſo a harſh ſound, like the ſnarling of curs. *S*, is only a hiſs, like that of ſerpents. *F*, prolonged, reſembles the blowing of wind, and like *s* retains no mark of an articulate ſound after it is once formed. *Ezh*, *eſh*, *eth*,

eth, *eth*, have too much of the breath in forming them to make their ſound agreeable when continued. The only conſonants therefore that can be prolonged without offending the ear, are the ſemivowels, *L*, *N*, *eV*, *eZ*, *iNg*.

To confirm all this by inſtances.

If we dwell upon the letter *m*, in pronouncing the words ſome come, inſtead of sŭm cŭm, it offends the ear. This rule is general in unimpaſſioned diſcourſe; but in emotions of the mind, where other notes are added as their marks, the prolonging of thoſe notes, even on the ſound of the *m*, may become pleaſing, by the additional expreſſion which it gives. As in the enthuſiaſm of Phædra, where ſhe ſays—

Cōme—o'er the hills purſue the bounding ſtag,
Cōme—chaſe the lion, and the foamy boar,
Cōme—rouze up all the monſters of the wood;
For there, even there, Hippolitus ſhall guard me.

Where

Where the dwelling on the ſound of the *m* is more beautiful, than if it were pronounced ſhort in the following manner—

Cŏme o'er the hills purſue the bounding ſtag,
Cŏme chaſe the lion, &c.

But it is only in caſes of this kind that this uſe of *m* is to be allowed.

That the ſound of the *r*, if continued, is diſagreeable will be obvious upon pronouncing any words ſo, in which that letter cloſes a ſyllable with the accent upon it. As *for' ſtir' ter'rour.* Though it has nothing unpleaſing in it when the accent is on a preceding vowel, by which its ſound is ſoftened; as in the words *fár, bárb, chárm.* The difference which the ſeat of the accent makes will be made more perceptible, if in the latter inſtances we transfer it to the conſonant; as *far', bar'b, char'm.* The ſound of this letter is never to be prolonged except

except for the ſake of expreſſion. As in the following lines of Milton—

——— arms on armour claſhing bray'd
Horrible diſcord; and the madding wheels
Of brazen fury raged.

——— the ſea that parts
Calabria from the hoarſe Trinacrian ſhore.

——— on a ſudden open fly
With impetuous recoil and jarring ſound,
Th' infernal doors, and on their hinges grate
Harſh thunder.

In theſe, and the like inſtances, the *r* cannot be pronounced too forcibly. Such as,

The ſcreech owl ſkreeking loud——

The ſhrieks of death through Berkley's tow'rs that ring,
Shrieks of an agonizing King.

Loud ſounds the ax, redoubling ſtrokes on ſtrokes,
On all ſides round the foreſt hurls her oaks
Headlong;

Headlong; deep-echoing groan the thickets brown,
Then ruſtling, crackling, craſhing, thunder down.

——— the ſtring let fly
Twang'd ſhort and ſharp, like the ſhrill ſwallow's cry.

But in the following lines of Shakeſpeare,

The raven himſelf's not hoarſe
That croaks the fatal enterance of Duncan
Under theſe battlements—

The ſound of the *r* is to be ſoftened, as lady Macbeth, by theſe words, does not mean to convey an unpleaſant idea.

The power of *f*, when preceded by a ſhort *u*, is often expreſſive of the idea; as in the words bluff, gruff, rough, tough, rebuff, &c. and in theſe caſes its ſound may be continued. It ſhould alſo be forcibly pronounced, whenever expreſſion demands it. As—

——— mild was he with the mild,
But with the froward he was fierce as fire.

The

The five ſemivowels, which are in their own nature agreeable to the ear, when their ſound is continued, are, *l*, *n*, *v*, *z*, *ng*; and of theſe *l* is by far the ſweeteſt. Examples of

L. Swēll the bold note—
Fulfīl your pleaſure—
——— whilſt horror chīll
Thrīlls thro' my veins——
It pūlls my heartſtrings——

Of N.

Cān we then bear, &c.
Begin̄ then ſiſters of the ſacred well—
——— and add thy name
O ſun̄, to tell thee how I hate thy beams.

Of V.

Hāve we ſoon forgot the fatal day?
And can I līve to ſee her raviſh'd from me?
——— forget! forgīve!
I muſt indeed forget, when I forgive.

Of

Of Z.

This character ſeldom ends a ſyllable, but its place is ſupplied by *s*, which borrows its ſound.

As, — It *was*, but *is* no more. Nor is the continuation of its ſound ſo agreeable as that of the others, there being too much of the breath mixed with it; but it is often very expreſſive. As—

——— the waves
Buzzing and booming round my wretched head.
——— with red hot ſpits
Come hizzing in upon them.

Of Ng-

——— then ſprings as broke from bonds—
Who would not ſing for Lycidas—
Wings his ſteep flight——
——— that hill and vallies ring.

Rules to be obſerved in ſounding the conſonants.

1. None of them are to be prolonged, except when the accent is upon them;

them; which can only happen when preceded by a ſhort ſounding vowel. As, *tell, can, come.* When a long ſound precedes, the voice muſt dwell on the vowel, and take in the conſonant to the ſyllable in its ſhorteſt ſound; otherwiſe, were they both dwelt upon, the ſyllable would take up the time of two long ſounds, and would therefore ſeem to be two. As vāl lē rāi n brā vē day s. This is an article very neceſſary to be attended to by the natives of Scotland, who are apt to prolong the ſound of a ſemivowel after a long vowel.

2. Their ſound is never to be prolonged, except in monoſyllables, or final ſyllables of other words. As,

Swēll the bold note—
Fulfīl your purpoſe—

But we muſt not ſay,

The ſwēl-ling note
Fulfīl-ling all—
The cān-nons roar, &c.

For this would be to tranſgreſs the fundamental laws of accent (the nature of which ſhall preſently be explained) by ſeparating ſyllables from words to which they belong, and transferring them to the next. Yet, in caſes of emotion, for the ſake of expreſſion, this rule may be tranſgreſſed. As,

O bāl-my breath!
Go bār-barous man!
Būz-zing and bōō-ming round my wretched head.

3. Neither conſonant, nor vowel, are to be dwelt upon beyond their common quantity, when they cloſe a ſentence. Thus in this line,

And if I loſe thy lōve—I loſe my all—

The ſound of the word *love* may be prolonged, as the ſenſe is not completed; but that of *all*, though equally emphatical, muſt not be continued beyond its common time, as it cloſes the ſenſe. If we tranſ-

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poſe the members of the line, the thing will be reverſed; as thus—

I loſe my āll—if I ſhould loſe thy love.

Here the time is increaſed in the word *all*, and that of *love* reduced to its common quantity. This rule is alſo very neceſſary to be attended to by the natives of Scotland, as the dwelling upon the laſt words of ſentences conſtitutes one material difference between the Engliſh ſpeech and theirs.

4. When conſonants begin a word, or a ſyllable, they muſt be ſounded ſhort; and great care muſt be taken that before their union with the following letter, they be not preceded by any confuſed ſound of their own. This is very diſagreeable to the ear, and is deſtructive of all proportion of quantity in ſyllables, and yet is no uncommon fault. The not attending to this in pronouncing the letter *s*, has been the chief

cauſe

cauſe of our language being called by foreigners the Hiſſing Language, though, in reality, it does not abound ſo much in that letter as either the Greek or Roman; the final *s*, with us, having, for the moſt part, the ſound of *z*. But if care be not taken early in forming the pronunciation, people are apt to contract a habit of hiſſing before they utter the ſound of *s*, at the beginning of ſyllables, as well as of continuing it at the end. As—*'ſo* have I *'ſeen* — *'ſoftly* a while — *'ſome* men there are—

Was it for thi*s* I *'ſent* thee to the pa*ſs*—

That the diſagreeableneſs of this letter ariſes wholly from the continuation of its ſound will appear from repeating properly the following lines, which contain a great number of them, and yet are certainly of a fine melody:

——— ſweet remembrance ſooths
With Virtue's kindeſt looks his aching breaſt,
And ſwells his ſoul to rapture.

This confuſed ſound at the beginning of words is equally diſagreeable in all the ſemivowels; as, l-ove, l-oyal, m-ighty, n-ever, r-ight, th-in, th-oſe f-avour, v-oice, &c. — Upon the whole, after obſerving theſe rules, whenever the power of the conſonants is particularly ſuited to the expreſſion, their ſound ſhould be enforced; when otherwiſe, ſoftened.

Having examined all the component parts of words, I ſhall now enter upon a diſcuſſion of that article, which conſtitutes the very eſſence of words, as diſtinguiſhed from their component letters or ſyllables.

As words may be formed of various numbers of ſyllables, from one up to eight or nine, it was neceſſary that there ſhould be ſome peculiar mark to diſtinguiſh words

from

from mere ſyllables, otherwiſe ſpeech would be nothing but a continued ſucceſſion of ſyllables, without conveying ideas: for, as words are the marks of ideas, any confuſion in the marks, muſt cauſe the ſame in the ideas for which they ſtand. It was, therefore, neceſſary, that the mind ſhould at once perceive, what number of ſyllables belong to each word, in utterance. This might be done by a perceptible pauſe at the end of each word in ſpeaking, in the ſame manner as we make a certain diſtance between them in writing and printing. But this would make diſcourſe diſguſtingly tedious; and though it might render words diſtinct, would make the meaning of ſentences confuſed. They might alſo be ſufficiently diſtinguiſhed by a certain elevation, or depreſſion of the voice upon one ſyllable of each word, which was the practice of ſome nations, as ſhall preſently be

explained. But the Engliſh tongue has, for this purpoſe, adopted a mark of the eaſieſt and ſimpleſt kind, which is called accent. By accent is meant, a certain ſtreſs of the voice, upon a particular letter of a ſyllable, which diſtinguiſhes it from the reſt, and, at the ſame time, diſtinguiſhes the ſyllable itſelf to which it belongs, from the others which compoſe the word. Thus, in the word *hab'it*, the accent upon the *b* diſtinguiſhes that letter from the others, and the firſt ſyllable from the laſt. Add more ſyllables to it, and it will ſtill do the ſame; as, *hab'itable*. In the word, *repúte*, the *u* is the diſtinguiſhed letter, and the ſyllable, which contains it, the diſtinguiſhed ſyllable. But if we add more ſyllables to it, as in the word, *rep'utable*, the ſeat of the accent is changed to the firſt ſyllable, and *p* becomes the diſtinguiſhed letter. Every word in our language,

language, of more ſyllables than one, has one of the ſyllables diſtinguiſhed from the reſt in this manner, and every monoſyllable has a letter. Thus, in the word hat', the *t* is accented, in háte, the vowel *a*.[2] In cub', the *b*, in cúbe the *u*.[3] Hence every word in the language, which may properly be called ſo, has an accent; for the particles, ſuch as *a*, *the*, *to*, *in*, &c. which are unaccented, can ſcarce be called words, which ſeems to be implied in the name given to them, and they are the fitter to diſcharge their office by this difference made between them. So that as articulation is the eſſence of ſyllables, accent is the eſſence of words; which, without it, would be nothing more than a mere ſucceſſion of ſyllables. Thus ſimple as the ſtate of the Engliſh accent is, there is no article of ſpeech has occaſioned more perplexity in thoſe who have treated of it, merely by confounding

confounding it with the accents of the ancients, which were quite different things. There is no ſubject of antiquity which has more puzzled the literary world, than that of the Greek accents; the marks of which have come down to us with their books, but the uſe of them is utterly unknown. This gave riſe to a controverſy, which was carried on for a great length of time, by ſome of the moſt learned men, in different parts of Europe; but it ended, as moſt controverſies do, when people are not maſters of their ſubject, without producing any thing ſatisfactory to the world, upon that head. It was lately revived by a very learned gentleman in England, with no better ſucceſs; for whoever will take the pains of reading Dr. Foſter's Book upon Accents, though he may ſee in it great marks of erudition, and deep reading, will find himſelf as much in the dark, as he

was

was before. Theſe ſeveral controvertiſts have proved their opponents to be wrong, but none have been able to eſtabliſh what is right. And this aroſe from the ſame cauſe, which I have had occaſion to mention before, that theſe men of letters were treating of a ſubject which regarded ſounds, in which they were unſkilled. Let me now try, without equal pretenſions to literary merit, whether the greater attention which I have given to ſounds, will not enable me to clear away all the difficulties, in which this intricate ſubject has been hitherto involved.

I have ſaid, that the chief reaſon of the confuſion, which has appeared in the writings of all who have treated of that ſubject, is, that they did not ſee the difference between the uſe of the ancient and modern accent. Together with the term, they have alſo adopted their definition; whereas in reality they are two things utterly diſtinct.

tinct. The ancient accents, conſiſted in the elevation, or depreſſion of the voice: the Engliſh accent, in the mere ſtreſs of the voice, without any change of note. Among the Greeks, all ſyllables were pronounced either in a high, low, or middle note; or elſe in a union of the high and low by means of the intermediate. The middle note, which was exactly at an equal diſtance between the high and the low, was that in which the unaccented ſyllables were pronounced. But every word had one letter, if a monoſyllable, or one ſyllable, if it conſiſted of more than one, diſtinguiſhed from the reſt; either by a note of the voice perceptibly higher than the middle note, which was called the acute accent; or by a note perceptibly and in equal proportion lower than the middle one, which was called the grave accent; or by a union of the acute and grave on one ſyllable, which was done by the voice paſſing from the

acute, through the middle note, in continuity down to the grave, which was called the circumflex.

Now in pronouncing Engliſh words, it is true that one ſyllable is always diſtinguiſhed from the reſt, but it is not by any perceptible elevation or depreſſion of the voice, any high or low note that it is done, but merely by dwelling longer upon it, or giving it a more forcible ſtroke. When the ſtreſs or accent is on the vowel, we dwell longer on that ſyllable than the reſt. As, in the words, glóry, fáther, hóly. When it is on the conſonant, the voice, paſſing rapidly over the vowel, gives a ſmarter ſtroke to the conſonant, which diſtinguiſhes that ſyllable from others; as, in the words, bat'tle, hab'it, bor'row. Thus we ſee, that the whole difference between the ancients and us, lies in this; that they diſtinguiſhed one ſyllable from the reſt by a change of note upon

upon it; and we diſtinguiſh it equally well, without any change of note, by ſtreſs only. To illuſtrate this, let us ſuppoſe the ſame movements beat upon the drum, and ſounded by the trumpet. Take, for inſtance, a ſucceſſion of words, where the accent is on every ſecond ſyllable, which forms an iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by ſtriking a ſoft note firſt, followed by one more forcible, and ſo on in ſucceſſion. Let the ſame movement be founded by the trumpet, in an alternation of high and low notes, and it will give a diſtinct idea of the difference between the Engliſh accent, and thoſe of the ancients.

The difficulty of conceiving the uſe of the ancient accents, ariſes from our never having heard any people ſpeak, who had taken the pains to reduce their common mode

mode of utterance, like ſinging, to a muſical proportion: for, ſurely there is nothing in the nature of things, to prevent our modifying the various notes of the ſpeaking voice, by a due proportion, any more than thoſe of the ſinging voice. We know for certain, that the Greeks and Romans did modulate their ſeveral languages in that way, and carried the point to perfection; though in this we do not find they were ever followed by any other people. Yet I think I ſhall be able to point out clearly to the moſt common apprehenſion, what the uſe of accents was among the ancients, by an example with which we are all acquainted, I mean the ſpeech of the inhabitants of North Britain; with whom, the three kinds of accents uſed by the Greeks, are conſtantly employed in common diſcourſe, but in an irregular and diſcordant ſtate.

It

It is indeed the uſe of theſe accents chiefly, which renders the northern ſpeech ſo diſagreeable to the ear; and yet it was to accents, or tones of the ſame nature, that the Greek owed that delightful melody, which captivated the ears of all who heard it ſpoken. The only difference is, that theſe accents or tones, being left wholly to chance among the Scots, are void of proportion, and diſcordant; whereas the Greek accents, being regulated with the utmoſt pains and art, by that nation of Orators, obtained a muſical proportion, which delighted the ear with accordant ſounds. But I am to ſhew you, that the Scots have in conſtant uſe, accents of the ſame nature as thoſe of the Greeks; that is, that every word they utter, has a ſyllable diſtinguiſhed by an acute, grave, or circumflex. The beſt way to prove this, and at the ſame time to point out the difference between the Scotch and

Engliſh

Engliſh accent, will be, to open a dictionary, and let a Scotchman who ſpeaks no other dialect but that of his own country, pronounce any number of detached words, ſuch as, *battle*, *borrow*, *habit*, &c. The Scotchman utters the firſt ſyllable, in a middle note, dwelling on the vowel; and the ſecond, with a ſudden elevation of the voice, and ſhort. As bā-tlĕ, bāu-rŏ, hā-bĭt. The Engliſhman utters both ſyllables without any perceptible change of tone, and in equal time; as bat'tle, bor'row, hab'it. Shew a Scotchman any polyſyllable, with the ſtreſs on the antepenultima, or laſt ſyllable but two, and you will perceive a low or grave note on that ſyllable, followed by a higher on the next, and ending in a very acute, or ſuddenly elevated note; as in the words polĭtical, phenŏmenon. Shew him any diſſyllable, with the ſtreſs on the laſt, and you will perceive that he always uſes a

circumflex on the laſt vowel; that is, he begins the ſound of the vowel in a low note, and finiſhes it in a high one. As in the words—bef'o're—beh'i'nd—bel'o'w—They alſo uſe the circumflex on all monoſyllables, except particles; ſuch as, pâſt—bôth—bâll—yês—nô. Whereas an Engliſhman never uſes more than one note, upon one vowel, and therefore is utterly unacquainted with the circumflex. Every word in every ſentence that a Scotchman utters has one of theſe accents belonging to it; which has given riſe to the term canting or chanting, applied to their pulpit elocution; ſo diſguſting to an Engliſh ear, as being at once diſcordant, and quite oppoſite to the genius of the Engliſh tongue. The diſcordance of this chant, ariſes from the abuſe of theſe accents, which are ſo far from being regulated, by the juſt rules of the Greeks and Romans, that for the moſt part they

they are quite oppoſite to them. Thus, among the ancients, the acute, or high note, was generally placed upon the penultima or antepenultima, where the Scotch place the grave; and ſeldom on the laſt ſyllable, never among the Romans: Whereas every laſt ſyllable in the Scotch is acuted. In the circumflex, the ancients began with an acute, and ended with a grave; the Scots begin with a grave, and end with an acute. The general proceſs of the ancients was, from high to low; that of the Scots, in an oppoſite direction, from low to high. Thus the ſentences of the Scotch always finiſh with a high note, directly oppoſite to all principles of muſic, as well as ſenſe; ſince Nature herſelf ſeems to dictate a fall of the voice to mark that the ſenſe is cloſed; as the ſuſtaining of it, points out that it is to be continued, according to the practice of the Engliſh. Thus, as the laws

of the ancient accents, founded upon muſical principles, produced melody; thoſe of the Scotch, which take an oppoſite direction, can produce only diſcord. Beſides, theſe accents of the Scotch have never been ſettled by any rule of proportion. Their degrees of elevation and depreſſion are different in different ſhires and towns, as alſo in the individuals of the ſame place. With ſome, the diſtance between high and low is much greater; and the tranſitions from the one to the other, more ſudden than with others: and they who uſe the more moderate pronunciation, ſuch as the inhabitants of Edinburgh, find their ears as much offended by the tones of the natives of Inverneſs or Glaſgow, as an Engliſhman is with thoſe uſed at Edinburgh. Whereas the proportion between the ancient accents was fixed by a muſical ſcale. Dionyſius of Halicarnaſſus informs us, that the acute and grave

took in the compaſs of five notes; conſequently the acute was a fifth above the grave, and each of them a third from the middle note: the acute, a third above it, and the grave a third below it; and the circumflex, paſſed from a fifth above, through a third, to a fifth below; ſo that the diſtinguiſhed notes in ſpeaking, were always thirds and fifths, and conſequently in a muſical proportion.

If it be aſked, how it was poſſible that theſe nice proportions could be obſerved in common diſcourſe by a whole people; it may be anſwered that this was a matter not left to chance. When the practice of the beſt orators of Greece, had eſtabliſhed the proportion of theſe accents, obſervation on the pleaſing effects which ſuch proportion produced on the ear, gave riſe to the rules of art; and the children of all the better claſs of people, were regularly taught

theſe proportions, at the ſame time that they learned to read, by the ſame maſters who taught the art of ſinging, and playing upon muſical inſtruments: for the uſe of a falſe accent, would have been an unpardonable fault, in any one who attempted to ſpeak in public. This uniformity in the higher claſs, was eaſily transferred, by imitation and cuſtom, to thoſe of an inferiour order. And though poſſibly, they, who had not the benefit of ſuch regular inſtruction, might not be ſo critically exact in the uſe of thoſe accents, as they who had, yet the difference was but ſmall; and we are particularly aſſured, that in Athens, where oratory was at its higheſt pitch, the utterance of the loweſt citizen was as correct, and his ear as pure, as in thoſe of the firſt claſs.

As the Engliſh have but one accent, ſo they have but one mark in writing to point it

it out; and this mark is one of thoſe uſed in Greek books, as it is pretended, to point out their accents, though in reality they are quite inſignificant. But as if there were ſome fatality, that every thing ſhould contribute to puzzle this ſubject among the learned, our caſually borrowing the mark of the acute accent from the Greek, has made them, by an aſſociation of ideas, conſider every accented ſyllable with us, as elevated, or pronounced in a higher note than the reſt. So that had the grave inſtead of the acute been adopted to be our mark, they would, upon the ſame principle, have conſidered all thoſe ſyllables as depreſſed, or uttered in a lower note than the reſt. But had we luckily pitched upon ſome mark of our own, which had no ſimilitude to any of the Greek accents, there never would have been the leaſt queſtion about high and low with regard to thoſe ſyllables, and the

learned would have fallen in of courſe with the general idea, that of its only marking the ſyllable on which the ſtreſs of the voice is to be laid. For I think I may appeal to all my hearers, whether upon any diſpute about the pronunciation of a word, when the queſtion is aſked upon which ſyllable the accent ought to be laid, as, adver'tiſement or advertíſement, con'cordance or concórdance, it ever enters into their heads, that this queſtion means, on which ſyllable the voice is to be raiſed; or whether they do not underſtand it to be, on which ſyllable are we to lay the greateſt ſtreſs. Indeed the very term itſelf *the* accent, ſhews we have but one, for had we more than one, they muſt be diſtinguiſhed by different names as among the Greeks; and that one, I have clearly ſhewn to be a monotone, as before exemplified by the notes of a drum. The adventitious ſenſe annexed

to

to the term from adopting the ancient definition, has been the chief cauſe of the many errours and endleſs diſputes upon this ſubject. But there have been alſo ſeveral other meanings annexed to this word, which have ſerved to heighten the confuſion. Sometimes it is uſed inſtead of emphaſis; ſometimes to expreſs the different dialects in pronunciation; and ſometimes the peculiar tone or brogue of different countries; ſuch as, the Scotch, Iriſh, or Welch accent. But I ſhall always confine it, when ſpeaking of the Engliſh accent, to its true meaning, as ſet forth in the definition, which I ſhall here repeat. Accent is a certain ſtreſs of the voice upon a particular letter of a ſyllable which diſtinguiſhes it from the reſt, and at the ſame time diſtinguiſhes the ſyllable itſelf, to which it belongs, from the others in a word.

The

The only difference of our accent depends upon its ſeat, which may be either upon a vowel, or a conſonant. Upon a vowel, as in the words *glóry*, *fáther*, *hóly*. Upon a conſonant, as in the words, *hab'it*, *bor'row*, *bat'tle*. When the accent is on the vowel the ſyllable is long, becauſe the accent is made by dwelling on the vowel a longer time than uſual. When it is on the conſonant, the ſyllable is ſhort; becauſe the accent is made by paſſing rapidly over the vowel and giving a ſmart ſtroke of the voice to the following conſonant. Thus the words, *ad'd*, *led'*, *bid'*, *rod'*, *cub'*, are all ſhort, the voice paſſing quickly over the vowel to the conſonant; but for the contrary reaſon, the words, *áll*, *líid*, *bíde*, *róad*, *cúbe*, are long; the accent being on the vowels, on which the voice dwells ſome time, before it takes in the ſound of the conſonant. Obvious as this point is, it has wholly

wholly eſcaped the obſervation of all our grammarians, proſodians, and compilers of dictionaries; who, inſtead of examining the peculiar genius of our tongue, implicitly and pedantically followed the Greek method, of always placing the accentual mark over the vowel. Now the reaſon of this practice among the Greeks was, that as their accents conſiſted in change of notes, they could not be diſtinctly expreſſed but by the vowels; in uttering which, the paſſage is entirely clear for the voice to iſſue, and not interrupted or ſtopped, as in the caſe of pronouncing the conſonants. But our accent being of another nature, can juſt as well be placed on a conſonant as a vowel. By this method of marking the accented ſyllable, our compilers of dictionaries, vocabularies, and ſpelling books, muſt miſlead provincials and foreigners, in the pronunciation of perhaps one half of the words in

our

our language. For inſtance, if they ſhould look for the word, *endeavour*; finding the accent over the vowel *é*, they will of courſe ſound it endéa-vour. In the ſame manner *ded'*icate will be called *dé*-dicate, precip'itate precí-pitate, phenom'enon phenó-menon, and ſo on through all words of the ſame kind. And in fact, we find the Scots do pronounce all ſuch words in that manner; nor do they ever lay the accent upon the conſonant in any word in the whole language; in which, the diverſity of their pronunciation from that of the people of England, chiefly conſiſts. It is a pity that our compilers of dictionaries ſhould have fallen into ſo groſs an errour, as the marking of the accents in the right way, would have afforded one of the moſt general and certain guides to true pronunciation that is to be found with reſpect to our tongue; as it is an unerring rule throughout the whole, without

without a ſingle exception, that whenever the accent is on the conſonant, the preceding vowel has always its firſt ſhort ſound, as ſet forth in the ſcheme of vowels, and exemplified in the words, *băt*, *bĕt*, *fĭt*, *nŏt*, *cŭb*. And indeed as accent is the chief clue we have to the whole pronunciation of our tongue, while its nature was miſunderſtood, and its uſe perverted, it was impoſſible that provincials and foreigners could ever attain it; and accordingly the difficulty of ſpeaking Engliſh properly, has been found inſurmountable to all, except the well-educated natives. To ſuch I have but one rule to lay down with reſpect to the uſe of accent; which is, that they ſhould always take care to lay it upon the ſame letter of the ſyllable in reading, as they are accuſtomed to do in common diſcourſe, and never to lay any ſtreſs upon any other ſyllable. For there are few who either

ther read aloud, or ſpeak in public, that do not tranſgreſs this law of accent, by dwelling equally upon different ſyllables in the ſame word; ſuch as, fór-túne, nátúre, in'-cróachment', con'-jec'-túre, pátien'ce, &c. But this is not uttering words but ſyllables, which with us are always tied together by an accent; as, fórtune, náture, encróachment, conjec'ture, pátience. Any habit of this ſort, gives an unnatural conſtrained air to ſpeech, and ſhould therefore be carefully avoided by all who deliver themſelves in public.

Having done with words I ſhall now proceed to conſider ſentences; the moſt important article in which, is that of emphaſis.

* 'Emphaſis, diſcharges in ſentences, 'the ſame kind of office, that accent does 'in words. As accent is the link which

* Lecture 4th on Elocution.

'ties

'ties ſyllables together, and forms them 'into words; ſo emphaſis unites words to-'gether, and forms them into ſentences, 'or members of ſentences. As accent dig-'nifies the ſyllable on which it is laid, and 'makes it more diſtinguiſhed by the ear 'than the reſt; ſo emphaſis ennobles the 'word to which it belongs, and preſents it 'in a ſtronger light to the underſtanding. 'Accent is the mark which diſtinguiſhes 'words from each other, as ſimple types 'of our ideas, without reference to the 'mutual relation in which they ſtand to 'each other. Emphaſis is the mark which 'points out their ſeveral degrees of rela-'tionſhip, in their various combinations, 'and the rank which they hold in the 'mind. Were there no accents, words 'would be reſolved into their original ſyl-'lables: Were there no emphaſis, ſen-'tences would be reſolved into their origi-

'nal words; and, in this caſe, the hearer 'muſt be at the pains himſelf, firſt, of 'making out the words, and afterwards 'their meaning. Whereas, by the uſe of 'accent and emphaſis, words, and their 'meaning, being pointed out by certain 'marks, at the ſame time they are uttered, 'the hearer has all trouble ſaved, but that 'of liſtening; and can accompany the 'ſpeaker at the ſame pace that he goes, 'with as clear a comprehenſion of the mat-'ter offered to his conſideration, as the 'ſpeaker himſelf has, if he delivers him-'ſelf well.'

From this account it might appear, that emphaſis is only a more forcible accent than ordinary laid upon the word to which it belongs, and that it is exactly of the ſame nature, differing only in degree of force; an opinion, which, to the great prejudice of elocution, has too generally prevailed.'

But

But there is an abſolute and conſtitutional difference, between accent and emphaſis, as certainly there ought to be, which conſiſts in this; that every emphatic ſyllable, beſides a greater ſtreſs, is marked alſo by a change of note in the voice. To ſhew the neceſſity of this, we need only obſerve, that the mind, in communicating its ideas, is in a continual ſtate of activity, emotion, or agitation, from the different effects which thoſe ideas produce on the mind of the ſpeaker. Now, as the end of ſuch communication is not merely to lay open the ideas, but alſo all the different feelings which they excite in him who utters them, there muſt be ſome other marks, beſide words, to manifeſt theſe; as words uttered in a monotonous ſtate, can only repreſent a ſimilar ſtate of mind, perfectly free from all activity or emotion. As the communication of theſe internal feelings was a

matter of much more conſequence in our ſocial intercourſe, than the mere conveying of ideas; ſo the Author of our being did not leave the invention of this language, as in the other caſe, to man, but ſtamped it himſelf upon our nature, in the ſame manner as he has done with regard to the reſt of the animal world, who all expreſs their various feelings, by various tones. Only our's, from the ſuperiour rank that we hold, is infinitely more comprehenſive; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which have not their peculiar tone, or note of the voice, by which they are to be expreſſed, all ſuited in the exacteſt proportion, to the ſeveral degrees of internal feeling. It is in the proper uſe of theſe tones chiefly that the life, ſpirit, grace, and harmony of delivery conſiſt; and the reaſon that this is a talent ſo rarely to be

found, is, that almoſt all the nations of the world have loſt ſight of this language of nature, and ſubſtituted fantaſtical and artificial notes in its room. As this is a ſubject which has been involved in much obſcurity, I ſhall endeavour to illuſtrate the whole, by examining the different modes which have been adopted by different nations, with regard to that part of language, which conſiſts in the various tones or notes accompanying ſpeech.

Languages may be divided into two claſſes, accentual, and emphatical. The accentual are thoſe, in which various notes, or inflexions of the voice, are affixed to words, either in their ſeparate ſtate, or when united in ſentences, without any regard to their meaning. The emphatical are thoſe, in which all the various notes and changes of the voice, are wholly regulated by the meaning of the words, and

the ſentiments which they contain. The accentual may again be ſubdivided into two claſſes. The one, where thoſe variations of voice, or accents are wholly left to chance, without rule, without order, without proportion. The other, where the accents are fixed by certain rules, and their due relative proportions ſettled by a kind of muſical ſcale. Of the former ſort are almoſt all the languages ſpoken by the different nations of the world, who have left the mode of utterance to chance and cuſtom, and never thought of reducing ſpeaking to an art. Of the latter, we know only of two inſtances ſince the creation of the world, and thoſe are the languages of old Greece and Rome. But to one of theſe three ſorts, may all the languages ſpoken upon earth be referred. In order to throw a clearer light upon this ſubject, it will be neceſſary to trace theſe three different modes

modes of utterance to their ſource. And firſt with regard to that which is certainly the moſt ancient, I mean the emphatical.

In the beginning, barbarous nations have Nature only for their guide, in their ſpeech, as well as in every thing elſe. With them, therefore, all changes of the voice, and the different notes and inflexions uſed in uttering their thoughts, were the reſult of the acts and emotions of the mind, to each of which Nature herſelf has aſſigned its peculiar note. In this ſtate the people all ſpeak the emphatic language, and the variety of ſounds, of courſe, reſult from the nature of the ſentiments which they expreſs. In a calm ſtate of mind, the notes of the voice, in uniſon to that ſtate are little varied, and the words are uttered nearly in a monotone. When the mind is agitated by paſſion, or under any emotion whatſoever, the tones expreſſive of ſuch paſſion or emotion, ſpon-

taneouſly break forth, being unerring ſigns fixed to ſuch internal feelings by the hand of Nature, common to all men, and univerſally intelligible, in the ſame manner as the ſounds and cries uttered by the ſeveral tribes of animals. When they emerge out of barbariſm, in proportion as they grow civilized, their language will partake of the changes made in their manners, and become conſonant to them. But as in the progreſs towards improvement, the faculties of the mind by no means keep pace together, thoſe of the fancy far outſtripping the ſlow march of the intellect; the firſt changes will rather be fantaſtical, than rational, being produced by caprice, not judgment. Theſe men having obſerved in their natural ſpeech, that a variety of notes from an animated mind, afforded more pleaſure to the ear, than the monotony of one in a tranquil ſtate, will begin to introduce

duce a variety of notes into all ſentences alike, whether expreſſive of emotion or not. But not having the wiſdom of Nature to guide them, in ſuiting each tone to its ſubject, both in kind and degree, they will be wholly unexpreſſive; and not having the art of meaſuring ſounds, they will be void of proportion, and diſcordant. Thus the whole maſs of their ſpeech becomes infected by theſe artificial, unmeaning ſounds, and their utterance ſhocks every ear that is not inured to it. As theſe ſounds are wholly fantaſtical, having no foundation in nature or reaſon, they will be found altogether different from each other in different places. From this principle we may trace that great diverſity of tones or brogues, which infects the ſpeech of the different nations of the world; and not only ſo, but of the different provinces of the ſame nation, ſpeaking one common language.

Amongſt us, not only the Scots, Welſh, and Iriſh, have their different brogues, but almoſt every county in England has one peculiar to itſelf: and that they are all diſagreeable or abſurd, is evident from this, that though each by cuſtom is reconciled to his own, he is either diſguſted with, or laughs at the others. Theſe all take their riſe from a natural principle in man, a love of variety; but where this principle acts only as a blind inſtinct, nothing orderly can be expected from it.

Let us ſuppoſe then ſuch a nation, after having introduced thoſe ſentential tones, ſhould conſider them as ornamental, and deſirous to embelliſh their language ſtill more, ſhould think the beſt way of doing it would be that of multiplying ſounds of this ſort, by affixing one to each word; we ſhall find here a natural and eaſy progreſs from ſentential to verbal accents. But ſtill this

this is a farther deviation from Nature; and ſuch multiplication of unmeaning ſounds, not only deprives ſpeech of that clearneſs and energy which it had, when there was never any change of note in the voice, except what was the reſult of meaning or ſentiment; but if theſe notes ſhould be void of all relative proportion to each other, the language will, according to the greatneſs of their number, be ſtill more diſcordant, and conſequently more diſagreeable to an unprejudiced ear, of which I have before given an example in the intonation of the Scotch, which exactly correſponds to the ſtate now deſcribed. Here we have the origin of verbal accents in their irregular ſtate; which we have good reaſon to believe prevailed for a long time in Greece, in the ſame manner as at preſent in Scotland. Let us now endeavour to

trace

trace the cauſes which probably reduced them to a ſtate of order and regularity.

Suppoſing, in ſuch a nation, the verbal accents to have been ſo incorporated with the ſpeech, in a long ſucceſſion of time, as to become inſeparable from it, there is no way of rendering ſuch a tongue agreeable to the ear, but that of reforming the irregularity of thoſe accents, aſcertaining their number, and reducing them to a muſical ſcale. But what motive can there be, to attempt ſuch a change amongſt a people utterly blind to any imperfection in their ſpeech? or what means can be employed, to overthrow the power of Cuſtom, in an article where his ſway is the moſt uncontrolled? Such a reformation would indeed baffle all the plans that the invention of man could form; and can only be produced, by a chain of neceſſary cauſes, acting in a long

long ſucceſſion. In the firſt place the nation muſt be free, and all public affairs managed by ſpeech, in public debates. When that is found to be the only road to power, all men deſirous of obtaining it, will not fail to take all poſſible pains to cultivate the powers of elocution. The firſt efforts of oratory, will be exerted about the moſt eſſential objects, and to convince the underſtanding, and move the paſſions, will for a long time be the chief end of its labour. In proceſs of time, men of inferiour talents will try to ſucceed by different means. They will try to balance ſuperiour ſtrength of underſtanding, by ſuperiour grace. They will employ all their art, to pleaſe the ear, and captivate the fancy. They will harmonize their delivery, by well proportioned tones. The people, whoſe reliſh for ſenſual gratification, is much quicker, than for that of the intellectual kind, will liſten to them

them with delight. The plain nervous orator, will no longer gain attention; conſequently will no longer have it in his power to perſuade. What muſt he do in this caſe? He alſo muſt endeavour to acquire thoſe ornamental parts of oratory, or hope no more to appear in public with ſucceſs. Thus we find all who have talents for elocution, neceſſarily engaged in the taſk of harmonizing their ſpeech. The accents will of courſe, by repeated experiments, be at length reduced to a muſical proportion, as the ſureſt means of delighting the ear. Theſe proportions will at firſt, like muſic, be caught only by the ear; but as that grows more refined, and the ardour for the oratorial art increaſes, they will, like muſic, be reduced to rule, and methodically taught. In a nation, whoſe common ſpeech is thus rendered muſical, muſic itſelf will make a proportional progreſs. The maſters in that

art, will eſtabliſh the uſe of accents upon invariable principles, and teach the art of regulating the ſpeaking, as they do that of the ſinging voice. All who are deſirous of opening the way to honour and preferment to their children, will not fail to have them ſo inſtructed, whilſt the ear is uncorrupt, and the organs of ſpeech flexible. Thus all public ſpeakers, will become uniform in their uſe of accents; and their auditors accuſtomed to this uniformity, will of courſe catch it: and thus, a muſical ſpeech, will, in time, ſpread through a whole people, and uniformly prevail, amongſt all ranks and claſſes of men. This progreſs of the regular accentual language to its perfection, is not deduced merely from ſpeculation; but, were there occaſion for it, might be ſhewn by very convincing arguments, to have been the real hiſtory of the advance-

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ment of the Greek, from its moſt rude, to its moſt refined ſtate.

I ſhall now endeavour, in the ſame manner, to trace the progreſs of the other mode of ſpeech, which I called the Emphatical.

I have ſaid that the emphatical language, was that which was originally ſpoken, in all barbarous countries, as the mode of uttering our ſentiments dictated by Nature herſelf. I have ſhewn the cauſe of the firſt deviations from this mode, to be a love of variety, which is alſo a natural principle in man. I have pointed out the ill effects of this variety, when not regulated by juſt laws of proportion. I have ſhewn by what means, ſuch a proportion was introduced, and how a muſical ſpeech, became the vernacular one of a whole people. Of the accentual ſpeech, I have mentioned two kinds; one, verbal, the other, ſententiak

In

In the former, every word had its accent; in the latter, accents fell upon certain words, only as they happened to be placed in the ſentence. The nature of the verbal accents, both in their irregular and regular ſtate, has been ſufficiently explained. It now remains to examine thoſe of the ſentential kind.

The only nations of antiquity that we know of, who uſed verbal accents, were the Greeks and Romans. The only modern one are the Scots; unleſs the Chineſe alſo be an exception. All other nations, as far as we can judge, have fallen into the mode of ſentential accents. Sentential accents I have already explained to be, certain elevations and depreſſions of the voice, which fall at random upon words, according as they happen to be placed at the beginning, middle, or end of ſentences, and which are uſed in all ſentences alike. Such ſort of accents, it is evident, can have no con-

connexion with meaning; and not being adjuſted to each other by any rule of proportion, cannot flatter the ear; conſequently they can neither be uſeful, nor ornamental in ſpeech. That accents of this ſort are wholly arbitrary and fantaſtical, I have already ſhewn, not only from the example of different nations, uſing thoſe of different kinds, but that of the inhabitants of the ſeveral provinces and counties of the ſame kingdom.

It is only by a reformation of this abuſe, that the emphatical language, or that of Nature, can be reſtored; and when reſtored, it is by pains and culture alone, that this language of Nature can be brought to the higheſt degree of perfection, of which the human ſpeech is capable. Great advances have been made towards this, by the polite well-educated natives of England; and to point out the means of effecting the reſt, is

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the main end I have in view in delivering this courſe.

It is certain that the few natives of England who ſpeak their language correctly, are entirely free from all tone, ariſing from ſentential accents; and uſe no change of notes in common diſcourſe, but what reſults from the meaning or ſentiments. This was probably effected, without any formed deſign on the part of men, in the following manner. We know that not only in Scotland, Ireland, and Wales, the natives of each uſe a different intonation, as well as pronunciation, in uttering Engliſh; but likewiſe in the ſeveral counties of England itſelf. In former days, therefore, we are to ſuppoſe that the nobility and gentry, reſiding chiefly in the country, partook each of the dialect of the place where they lived; and when the ſplendour of a court, buſineſs of parliament, and other affairs, drew them

to the capital, they brought with them each, their ſeveral brogues or modes of intonation. Such a variety of dialects will not long be ſuffered in a ſeat of politeneſs; and the eſtabliſhment of a uniformity of ſpeech, as well as manners, will gradually take place. The diſagreeableneſs of tones, in all the different dialects, to ears unaccuſtomed to them, will make them reject all alike. This will neceſſarily end in the reſtoration of the true natural mode of ſpeech, I mean that of the emphatic kind, in which, no changes of note in the voice will be uſed, but what reſult from meaning and ſentiment. There will be no other difference between this mode of ſpeech, and that uſed by people in a ſtate of barbariſm, than what will naturally flow from more poliſhed manners. The boiſterous loudneſs of the ſounds, will be ſoftened down, and rendered more temperate; and the harſhneſs of the notes,

ſmoothed

ſmoothed by proportions more agreeable to the ear. But ſtill this mode of ſpeech will extend no farther than the influence of the court can reach, and will be confined to people in polite life. The provinces and counties will ſtill retain their own dialects. Nay, in the very metropolis itſelf, there may be two different modes of ſpeech eſtabliſhed, one, at the court-end of the town; the other, in the city. And in fact we find this to be the caſe both in France and England. The reaſon that this true mode of utterance has hitherto been circumſcribed in ſuch narrow bounds, and confined chiefly to common diſcourſe, even among thoſe who are in poſſeſſion of it; without having made its way yet into all the various branches of public delivery, which the nature of our conſtitution requires, and where it would be of the greateſt benefit, ſhall hereafter be ſhewn. At the ſame time in-

fallible means will be pointed out, whereby it may be univerſally diffuſed through all ranks of people, in whatever part of the globe Engliſh ſhall be taught, according to the propoſed method.

Having explained at large, the nature of the two kinds of language, as diſtinguiſhed into accentual, and emphatical; it may be a matter of curioſity, to examine which of the two, upon a fair compariſon, merits the preference? Though the diſcuſſion of this point may be conſidered as of little uſe, farther than ſpeculation, yet if it leads us to a diſcovery, that the mode of utterance which has fallen to our ſhare, is in its own nature ſuperiour to that of the ancients, it may induce us, to take pains, to carry it to perfection, and obtain that ſuperiority over them, to which we are thus entitled. In comparing them, let us ſuppoſe them both in a ſtate of perfection. The accentual, cer-

tainly, was among the ancients: the emphatical, through want of attention, never has been ſo, amongſt us. But as the former has been wholly loſt to us, the compariſon can never be brought to the teſt of experiment; and therefore we are reduced to the neceſſity of conſidering the point only hypothetically.

In order to judge which kind of language is beſt, we muſt firſt conſider what are the ends, which ought to be propoſed, in all attempts to bring language to perfection. They are two; one for uſe, the other for pleaſure. To attain the uſeful end, it is neceſſary to be able to communicate, all that paſſes in the mind of one man, to others. To attain the pleaſurable end, that this ſhould be done in ſuch a way, as to delight and flatter the ear. The former, is the eſſential, the latter, the ornamental part of diſcourſe. All that paſſes in the mind of

man may be reduced to two claſſes, which I ſhall call, Ideas, and Emotions. By ideas, I mean, all thoughts which riſe, and paſs in ſucceſſion, in the mind of man: by emotions, all exertions of the mind, in arranging, combining, and ſeparating its ideas; as well as all the effects produced on the mind itſelf, by thoſe ideas, from the more violent agitation of the paſſions, to the calmer feelings, produced by the operations of the intellect and fancy. In ſhort, thought is the object of the one; internal feeling of the other. That which ſerves to expreſs the former, I call the language of ideas; and the latter, the language of emotions. Words, are the ſigns of the one; tones, of the other. Without the uſe of theſe two ſorts of language, it is impoſſible to communicate, through the ear, all that paſſes in the mind of man. But there is an eſſential difference between the two, which me-

rits our utmoſt attention. The language of ideas is wholly arbitrary; that is, words, which are the ſigns of our ideas, have no natural connexion with them, but depend purely upon convention, in the different ſocieties of men, where they are employed; which is ſufficiently proved, by the diverſity of languages ſpoken by the different nations of the world. But it is not ſo with regard to the language of emotions. Nature herſelf has taken care to frame that for the uſe of man; having annexed to every act, and feeling of the mind, its peculiar tone, which ſpontaneouſly breaks forth, and excites in the minds of others, tuned invariably by the hand of Nature in uniſon to thoſe notes, analogous emotions. Whenever therefore man interferes, by ſubſtituting any other notes, in the room of thoſe, which Nature has annexed to the acts and feelings of the mind, ſo far the language of

emotions is corrupted, and fails of its end. For the chords of the human heart, thus tuned in uniſon to the natural notes only, will never vibrate in correſpondence to thoſe of the artificial kind. Theſe artificial notes are at beſt inſignificant; when not regulated by certain rules of proportion, as in the irregular accentual, they are diſcordant to the ear, and deform utterance; and when reduced to the niceſt muſical proportion, as in the regular accentual, the utmoſt effect they can produce, is, to delight the ear, and amuſe the fancy. But whether this be not purchaſing a ſenſual, or fantaſtic gratification, at too dear a rate, by ſacrificing to it that endleſs variety of notes, annexed by Nature to that endleſs variety of thoughts and emotions, may juſtly bear a diſpute. And however high my idea of the ancient orators may be, and whatever powerful effects may have been produced by their mode

mode of delivery, I cannot help thinking that with the ſame ſkill and ability in all the other branches of oratory, they would have produced effects ſtill more powerful, had they delivered themſelves in a language conſtituted like ours, the language of Nature, unſophiſticated by Art. This may be illuſtrated by an inſtance of a ſimilar kind; for I believe it will be allowed, that the fineſt opera, with all the charms and expreſſion of muſic, and performed in the beſt manner poſſible, however it may delight the ear, and captivate the fancy, will not make an equal impreſſion on the mind, or move the paſſions to ſo high a degree, as a well-acted tragedy delivered with all the energy of emphatic ſpeech.

From this account of emphaſis, the proper uſe of it in reading, is clearly pointed out; and is to be acquired by a due degree of attention and practice. Every one who under-

nnderſtands what he reads, cannot fail of finding out each emphatic word; and his buſineſs then is to mark it properly, not by ſtreſs only, as in the accented ſyllables, but by a change of note, ſuited to the matter, which conſtitutes the eſſence of emphaſis. If it be aſked how the proper change of note is always to be hit upon, my anſwer is, that he muſt not only underſtand, but feel the ſentiments of the author; as all internal feeling muſt be expreſſed by notes, which is the language of emotions; not words, the language of ideas. And if he enters into the ſpirit of the author's ſentiments, as well as into the meaning of his words, he will not fail to deliver the words in properly varied tones. For there are few people who ſpeak Engliſh without a provincial tone, that have not the moſt accurate uſe of emphaſis, when they utter their ſentiments in common diſcourſe; and the reaſon

reaſon that they have not the ſame uſe of it, in reading aloud the ſentiments of others, is owing to the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expreſſive tones of ſpeech, are ſuppreſſed, and a few artificial, unmeaning, reading notes are ſubſtituted in their room; which will be made more clear when I come to treat of ſtops.

There is no article, in which more frequent miſtakes are committed, than in this important one of emphaſis, both with regard to ſtreſs and tone. The chief reaſon, of this general abuſe of emphaſis, ſeems to be, that children are taught to read ſentences, which they do not underſtand; and as it is impoſſible to lay the emphaſis right, without perfectly comprehending the meaning of what one reads, they get a habit either of reading in a monotone, or if they attempt

attempt to diſtinguiſh one word from the reſt, as the emphaſis falls at random, the ſenſe is uſually perverted, or changed into nonſenſe. The way to prevent this, is, to put no book into their hands, which is not ſuited to their ſlender capacities; and to take care that they never read any thing whoſe meaning they do not fully comprehend. The beſt way, indeed, of furniſhing them with leſſons for a long time, would be to take down their common prattle, and make them read it, juſt as they ſpeak it; only correcting any bad habits they may have acquired in their utterance. Thus they will early be initiated into the practice of conſidering reading to be nothing more than ſpeaking at ſight, by the aſſiſtance of letters; in the ſame manner as ſinging at ſight is performed in muſic, by the help of notes. And as it is certain that Nature, if left to herſelf, directs every one

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in the right uſe of emphaſis, when they utter their own immediate ſentiments, they will have the ſame unerring rule to guide them after they have been written down; and in proceſs of time, by conſtant practice in this way, they will be able to deliver the ſentiments of others, from books, in the ſame manner. This will be found the beſt method, not only of giving them a juſt and natural delivery in reading, but alſo of enſuring it to them when they come afterwards to ſpeak in public.

With regard to perſons more advanced in life, who have contracted a habit of neglecting, or miſemploying emphaſis in reading, the beſt way to remedy this will be, to dedicate a certain portion of time every day to reading aloud ſome paſſages from books, written in an eaſy, familiar ſtyle; and, at every ſentence, let them aſk them-

themſelves this queſtion, How ſhould I utter this, were I ſpeaking it as my own immediate ſentiments? In that caſe, on what words ſhould I lay the emphaſis, and with what change of notes in the voice? Though at firſt they may find, that their former habit will counteract their endeavours in this new way, yet, by perſeverance, they will not fail of ſucceſs; particularly if they will get each ſentence by heart, for ſome time, and revolve it in their minds with that view, without looking at the book. Nor ſhould they be diſcouraged by frequent diſappointments in their firſt attempts, but repeat the ſame ſentence over and over, till they have ſatisfied themſelves. For it is not the quantity that they read, which is to be regarded in this caſe, but the right manner of doing it; and when they ſhall have maſtered that in ſome inſtances,

inſtances, they will afterwards make a rapid progreſs, towards accompliſhing it in all.

The next article to be conſidered is that of pauſes or ſtops.

Nothing has contributed ſo much, and ſo univerſally, to the corruption of delivery, as the bad uſe which has been made of the modern art of punctuation, by introducing artificial tones into all ſentences, to the excluſion of the natural; for the teachers of the art of reading, in order to diſtinguiſh, with greater accuracy, the ſtops from each other in utterance, annexed to them different notes of the voice, as well as different portions of time. Thoſe which marked an incomplete ſenſe, had an elevated note of the voice joined to them; thoſe which marked a complete ſenſe, a depreſſed, or low note. This uniform elevation and depreſſion of the voice, in all ſentences

ſentences alike, produced a new kind of tone, which may be termed the reading brogue, with which all who learned to read, even ſuch as were free from every other kind, became infected. I have often tried an experiment, to ſhew the great difference between theſe two modes of utterance; the natural, and artificial; which was, that when I found a perſon of vivacity, delivering his ſentiments with energy, and of courſe with all that variety of tones which Nature furniſhes, I have taken occaſion to put ſomething into his hand to read, as relative to the topic of converſation; and it was ſurpriſing to ſee, what an immediate change there was in his delivery, from the moment he began to read. A different pitch of voice took place of his natural one, and a tedious uniformity of cadence ſucceeded to a ſpirited variety; inſomuch, that a blind man in company, would hardly conceive,

conceive, that the perſon who read, was the ſame with him who had been juſt ſpeaking. Nor is this brogue confined to reading only, but in general has made its way into all the ſeveral branches of public ſpeaking: And this, from an obvious cauſe. Boys are accuſtomed to repeat their leſſons, declamations, &c. in the ſame manner as they read. This mode is not only confirmed in them by habit, but they acquire a predilection for it. They conſider this ſpecies of delivery, which they have been taught, as far ſuperiour to that kind, which comes of courſe, without any pains, and therefore judge it the moſt proper to be uſed on all public occaſions. Thus has this unnatural mode of utterance ſpread itſelf in the ſenate-houſe, the pulpit, the bar, the ſtage, and every place where public declamation is uſed; inſomuch that the inſtances of a juſt and natural elocu-

tion are very rare: the want of which is moſt ſenſibly, and generally felt in our churches.

Our neighbours, the French, are not altogether in the ſame predicament with us, with regard to this article, though it is ſtill in a very imperfect ſtate among them. For though they have been employed near a century in regulating and refining their tongue, ſtill it is, as with us, the written, not the ſpoken language, which has been the chief object of their attention. There is one article of ſpeech indeed, which they have thoroughly aſcertained, and reduced to rule; I mean pronunciation. But as to the art of delivery, it has never ſo much as been thought of among them; and all their treatiſes of rhetoric and oratory, have, for their object, like ours, not ſpeech, but only compoſition in writing. The art of reading, as taught there, differs from our's

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in one eſſential article, which has been the main cauſe of the difference between their public elocution and our's; in which they certainly have a great ſuperiority over us. The article I mean is this; they have laid it down as a maxim, that children are to be taught to read in a perfect monotone; and this monotone is ever after uſed by them in reading works of all ſorts, whether in poetry or proſe; and, from cuſtom, is conſidered by the French, as the only juſt manner of reading. Nothing, certainly, can be more abſurd, nothing more contrary to common ſenſe, nature, and taſte, than this mode of reading. Yet it is attended with one advantage, that public elocution is not infected by it, as it is by our method. The monotone is confined wholly to reading; but, in all public declamation, the ſpeakers indulge themſelves in the free uſe of that variety, which

is natural to them; and their preachers, who deliver their discourses from memory, not notes, have an elocution more animated, more varied, more just than our's, and produce proportional effects upon their auditors. But this method of reading was a poor expedient to bring about a reformation in one of the articles of delivery: for it is probable, that the first motive towards establishing this principle in the art of reading, was to put an end to the different tones used by people of the different provinces, by making all read alike in one uniform tone. But this, with regard to the article of reading, was only substituting one evil, and perhaps a worse one, in the room of another; and with regard to the more important use of delivery, whether from memory, or extemporaneous, it produced no effect at all; as each, in that case, resumed his own habitual tone of utterance.

utterance. They who were in a ſituation of acquiring a propriety of ſpeech in converſation, from being bred among thoſe who ſpoke with purity, retained the ſame in public delivery; while they, whoſe utterance was vitiated, by being bred up among thoſe, whoſe provincial tones, or other irregularities of ſpeech, prevailed in private diſcourſe, brought the ſame faults with them into public alſo. Thus, in comparing the two different methods, uſed in England and France, in teaching the art of reading, we find that the former carries a taint in its root, which ſpreads through all the branches of elocution, withers the tree, and will never ſuffer it to bear fruit: whereas the latter is perfectly inoffenſive, does neither harm nor good, and leaves nature and cuſtom to take their courſe. Now this view of theſe two methods, may ſerve to point out a third to us; which, avoid-

ing equally the monotony of the French, on the one hand, and the adventitious reading tones of the English, on the other, ſhould teach the art of reading, upon principles of pure and correct ſpeaking.

Beſide the abuſe of ſtops, by introducing a falſe intonation, which I have laid open, the art of punctuation itſelf has always been in a very imperfect ſtate, with regard to its profeſſed end, that of dividing periods and ſentences properly, into their reſpective members. * 'Stopping, like 'ſpelling, has, at different periods of time, 'and by different perſons, been conſidered, 'in a great meaſure, as arbitrary, and has 'had its different faſhions; nor is there at 'this day, any ſure general rules eſtabliſhed 'for the practice of that art. It is evident, 'that to mark the ſtops properly in writ-'ing, every perceptible ceſſation of ſound

* Lect. on Elocution. L. 5th.

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'in the voice ought to have a mark; but 'this is far from being the caſe in the pre- 'ſent practice of punctuation, continual 'inſtances occurring, where the voice ought 'to be ſuſpended, without any comma 'appearing; and inſtances as frequent, 'where commas appear in places in which 'there ought to be no ſuſpenſion of the 'voice. The truth is, the modern art of 'punctuation, was not taken from the art 'of ſpeaking, which certainly ought to 'have been its archetype, and probably 'would, had that art been ſtudied and 'brought to perfection by the moderns; 'but was in a great meaſure regulated by 'the rules of grammar, which they had 'ſtudied; that is, certain parts of ſpeech 'are kept together, and others divided by 'ſtops, according to their grammatical con- 'ſtruction, often without reference to the 'pauſes uſed in diſcourſe. And the only

'general rule, by which pauſes can be re-
'gulated properly, has been either un-
'known, or not attended to: which is,
'that pauſes, for the moſt part, depend
'upon emphaſis. I have already ſhewn
'that words are ſufficiently diſtinguiſhed
'from each other by accent; but to point
'out their meaning when united in ſen-
'tences, emphaſis, and pauſes, are neceſ-
'ſary. Accent, is the link which connects
'ſyllables together, and forms them into
'words: emphaſis, is the link which con-
'nects words together, and forms them in-
'to ſentences, or members of ſentences;
'but, that there may be no miſtake to
'which emphaſis the words belong, at the
'end of every ſuch member of a ſentence,
'there ought to be a perceptible pauſe. If
'it be aſked, why a pauſe ſhould any more
'be neceſſary to emphaſis, than to accent?
'or why emphaſis alone will not ſufficiently

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'diſtinguiſh the members of ſentences 'without pauſes, as accent does words 'from each other? the anſwer is obvious, 'that we are pre-acquainted with the 'ſounds of the words, and cannot miſtake 'them when diſtinctly pronounced, how-'ever rapidly; but we are not pre-'acquainted with the meaning of ſentences, 'which muſt be pointed out to us by the 'ſpeaker; and as this can only be done, by 'evidently ſhewing what words appertain 'to each emphatic one, unleſs a pauſe be 'made at the end of the laſt word belong-'ing to the former emphatic one, we ſhall 'not be able to know at all times, whe-'ther the intermediate words, between two 'emphatic ones, belong to the former, or 'the latter; which muſt breed a perpetual 'confuſion in the ſenſe. Through the 'want of a proper ſtop of this ſort, there 'is a paſſage in the play of Macbeth, which,

'as

'as it has been usually spoken on the stage, 'and read by most people, is downright 'nonsense; I mean an expression of Mac-'beth's after he had committed the mur-'der, where he says,

Will all great Neptune's ocean, wash this blood
Clean from my hand? No—these my hands will
rather
The multitudinous sea incarnardine,
Making the green one—red.

'Now the last line pronounced in that 'manner, calling the sea the *green one*, 'makes that nonsense of it. But if the pause 'be made in the proper place, as thus—'Making the green—one red—here is a 'most sublime idea conveyed, that his 'hands dipped into the sea, would change 'the colour of the whole ocean into *one* 'entire red.'

There is a line in the Fair Penitent, which, for many years, was spoken by the most

most celebrated actor of these times, in the following manner—

West of the town—a mile among the rocks
Two hours ere noon to-morrow I expect thee
Thy single arm to mine.

It is a challenge given by Lothario to Horatio, to meet him at a place a mile's distance from the town, on the west side, well known by the name of *The rocks*. And this would have been evident, had there been a comma after the word mile—as—

West of the town a mile, among the rocks, &c.

Whereas by making the pause after the word town, and joining *mile* to the latter part,

West of the town—a mile among the rocks—

the ridiculous idea is conveyed, that they had a mile's length of rocks to scramble over; which made Quin sarcastically observe, that they should run great risque of

breaking their ſhins, before they reached the appointed place of combat.

The beſt way of getting over the faulty habit of reading, contracted by following ſuch erroneous guides, as the ſtops uſually are, would be, in thoſe of an age ſufficiently mature, to copy ſuch paſſages from authors, as they mean to ſerve for their daily exerciſe in reading aloud, without marking any ſtops at all. In this way, the ſenſe alone muſt guide them, in the right uſe of the pauſes; nor will they have any thing to miſlead them. When they have had ſufficient practice in this manner, to be able to make out the ſentences with eaſe, let them return to the printed books, in which they are to purſue the ſame rule, by giving their whole attention to the meaning of the words, and being as utterly regardleſs of the ſtops, as if they were not there. Though at firſt they may be puzzled at the ſight

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of the ſtops, and from their former long habit, may be apt frequently to relapſe into their old method, yet by perſevering in their attention to the words only, they will in time pay as little regard to the ſtops, as if they had been wholly obliterated.

As to children, the ſureſt way to prevent the ill conſequences ariſing from the uſe, or rather abuſe of ſtops, will be to teach them to read without points, according to the practice of the ancients, who never uſed any, and continue them in this way till they become expert in it. This will neceſſarily keep their attention to the meaning of what they read, perpetually awake; otherwiſe it will be impoſſible for them to make any ſenſe of the paſſages, as they will not on any other terms be able to divide them into their proper ſentences, or the ſentences into their ſeveral members. Whereas in the other way of being taught to read by the

aid of ſtops, they are little attentive to the ſenſe or content; and think they have done all that is neceſſary, when they have pronounced the words, and obſerved the ſtops, in the manner they were inſtructed to do.

It was before obſerved, that they are generally taught to read in books, whoſe full meaning they cannot comprehend; and therefore it is impoſſible they ſhould give any attention to the ſenſe. This habit early contracted, is afterwards tranſferred to books, whoſe meaning they might fully comprehend, if they did but pay due attention to it; but their accuſtomed negligence in that article, ſtill continues in its full force; and they either miſs the ſenſe by their own falſe reading, or if they even perceive it themſelves, they do not deliver it in a way, proper to point it out to others. It is inconceivable to thoſe, who have not well conſidered the ſubject, how much the progreſs

greſs of knowlege, and true taſte, is retarded on this account; for in this ſlovenly, inaccurate manner of reading, there are only a ſet of confuſed ideas floating in the mind, without their due order and preciſion; the ſenſe of the author is often miſtaken or perverted; the ſpirit evaporates, and all the grace, and delicacy of ſentiment, are loſt. The famous Biſhop of Cloyne, ſeems to have been fully convinced of this, when among his other queries, he put the following one: Q. Whether half the learning of theſe kingdoms be not loſt, for want of having a proper delivery taught in our ſchools and colleges?

LEC-

LECTURE III.

HAVING in my former Lectures laid open all the fundamental principles of the Art of Reading, and eſtabliſhed rules to direct us in the proper exerciſe of that art; I ſhall now proceed to confirm the theory by practical obſervations, and illuſtrate the rules by examples. For this purpoſe, I ſhall begin with comments upon the mode of reading the Church-ſervice; which I have pitched upon rather than any other piece of Engliſh compoſition, becauſe it is the only one publickly and conſtantly read, and therefore open to every one's obſervation in judging of the propriety of thoſe comments.

There

There is not any thing which can ſhew the low ſtate of the Art of Reading amongſt us, in a ſtronger light, than the general complaint, that the ſervice of the church is ſo ſeldom delivered with propriety. At firſt view, one would be apt to imagine, that in a ſettled ſervice, open to all to be ſtudied and examined at leiſure, every one, by ſuitable pains, might make himſelf maſter of the proper manner of reading it. It is this miſtaken notion, which makes the laity ſo forward to lay the blame at the door of ſuch of the clergy, as do not perform this part of the office well; attributing it wholly to neglect, and the want of taking proper pains. Whereas the true cauſe of the defect, is, the erroneous manner in which all are taught to read, by perſons utterly diſqualified for the office. They are originally ſet wrong upon principle, and yet think themſelves right. How is it poſſible

therefore, that they ſhould ſet about amending faults, of which they are not conſcious? And when this faulty manner has taken root, by cuſtom and a length of years, how difficult, nay impoſſible would it be, even ſuppoſing they were made conſcious of it, to change ſuch habits, without the aſſiſtance of ſkilful perſons, to point out the particulars in which they are faulty, and ſhew how they are to be amended. And where are ſuch to be found? As to any information they might receive from their friends or acquaintance, they would be but little the better for it; as they probably are as unſkilled in the art, and deficient in the practice, as themſelves; even ſuppoſing they were willing to give them ſuch information: but it is well known how ſhy men are upon that head in all articles, unleſs called upon to do ſo. And the man who wants ſuch information, from a conſciouſneſs of his deficiency, is yet reſtrained

ſtrained from applying for it, by a falſe ſhame; conſidering it as a diſgrace to acknowledge, that he did not know how to read, at that time of life. For this is the light in which they conſider it, confounding under one term, two very diſtinct things, that of mere reading, and reading well. In learning to read, two very different ends may be propoſed. The one, that of ſilent reading, to enable us to underſtand authors, and ſtore our minds with knowledge: the other, that of reading aloud, by which we may communicate the ſentiments of authors to our hearers with perſpicuity and force. All our pains have been employed in accompliſhing the former end; and with regard to the latter, we are either ſet wrong by falſe rules, or left wholly to chance. Now if it were known that to arrive at perfection in the art of reading in the latter ſenſe, would require much time

and pains, even ſuppoſing it were taught by a regular ſyſtem of rules and ſkilful maſters; ſurely it could never be conſidered as a diſgrace to any one to be deficient in ſuch an art, who, far from having precepts to guide, or maſters to teach him, ſhould be miſled by falſe lights, in the very firſt principles of the theory, and corrupted by bad examples in the practical part. For the benefit of ſuch as are deſirous of getting rid of their bad habits, and diſcharging that important part of the ſacred office, the reading of the liturgy, with due decorum, I ſhall firſt enter into a minute examination of ſome parts of the ſervice, and afterwards deliver the reſt, accompanied by ſuch marks, as will enable the reader, in a ſhort time, and with moderate pains, to make himſelf maſter of the whole. And though this may ſeem to be chiefly calculated for the uſe of the clergy, yet it will be found the very

beſt

beſt leſſon that could be given to all others, in the art of reading. In making my comments, I ſhall not ſelect paſſages from different parts of the ſervice, but take them in their order as they lie in the Prayer-book, beginning with ſome of the texts that are uſually read before the exhortation. But firſt it will be neceſſary to explain the marks which you will hereafter ſee throughout the reſt of this courſe. They are of two kinds; one, to point out the emphatic words, for which purpoſe I ſhall uſe the grave accent of the Greek [`].

The other, to point out the different pauſes or ſtops, for which I ſhall uſe the following marks;

For the ſhorteſt pauſe marking an incomplete ſenſe a ſmall inclined line, thus /

For the ſecond double the time of the former, two //

And for the third or full ſtop three ///

When I would mark a pause longer than any belonging to the uſual ſtops it ſhall be by two horizontal lines, as thus =

When I would point out a ſyllable that is to be dwelt on ſome time I ſhall uſe this mark ▬ or a ſhort horizontal over the ſyllable.

When a ſyllable ſhould be rapidly uttered, this ◡ or a curve turned upwards; the uſual marks of long and ſhort quantity in proſody.

The reaſon for my uſing new marks for the ſtops, is this. They who have been accuſtomed to aſſociate reading notes to the ſtops, will, on the ſight of them, be apt to fall into their old habit; and as the new marks are free from ſuch aſſociation of ideas, they will be more likely to be guided

in

in all the changes of their voice by the ſenſe only.

I have often heard the following verſe read in this manner.

'Enter no't into judgment with thy ſe'rvant O Lord, for in thy ſi'ght ſhall no man living be ju'ſtified.'

Here the words, *not*, *ſervant*, *ſight*, *juſtified*, between which it is impoſſible to find any connexion, or dependance of one on the other, are principally marked. By theſe falſe emphaſes, the mind is turned wholly from the main purport and drift of the verſe. Upon hearing an emphaſis upon *not* it expects quite another concluſion to make the meaning conſiſtent; and inſtead of the word *for*, which begins the latter part of the ſentence, it would expect a *but*; as, Enter no't into judgment with thy ſervant O Lord, *but* regard me with an eye of mercy. When it hears the emphaſis on *ſe'rvant*,

it expects alſo another concluſion; as, Enter no't into judgment with thy ſe'rvant O Lord, but enter into judgment with thoſe who are not thy ſervants. And by the emphaſes on the words *ſight*, and *juſtified*, the true meaning is not conveyed. But if read in the following manner, 'Enter not into ju'dgment with thy ſervant' Ō Lōrd" for' in th'y ſight' ſhall no man li'ving be juſtified'—the whole meaning becomes obvious, and we ſee that there is a great deal more implied, than the mere words would expreſs, without the aid of proper emphaſes. 'Enter not into ju'dgment with thy ſervant' O Lord"—That is, enter not, O Lord, into the ſeverity of judgment with thy ſervant—'for' in thy ſight'—which is all-piercing, and can ſpy the ſmalleſt blemiſh—'ſhall no man li'ving be juſtified'—No man on earth, no not the beſt, ſhall be found perfect, or

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ſufficiently pure, to ſtand the examination of the eye of purity itſelf.

Upon this ſentence thus pronounced, the following beautiful paſſage in Job, may be a comment.

'How then can man be juſtified with God, or how can he be clean that is born of woman? Behold even to the moon, and it ſhineth not; yea the ſtars are not pure in his ſight. How much leſs, man, that is a worm, and the ſon of man, which is a worm.'

As the firſt neceſſary ſtep towards getting into a good habit, is to get rid of a bad one, I ſhall point out the faults that are uſually committed in reading the ſervice; and afterwards propoſe the amendments.

The Exhortation I have often heard delivered in the following manner:

Dearly

"Dearly beloved brethren, the ſcripture moveth us in ſundry places to acknowledge and confeſs our manifold ſins and wickedneſs. And that we ſhould not diſſemble nor cloke them before the face of Almighty God our Heavenly Father, but confeſs them with an humble lowly penitent and obedient heart, to the end that we may obtain, forgiveneſs of the ſame, by his infinite goodneſs and mercy. And altho' we ought at all times humbly to acknowledge our ſins before God, yet ought we moſt chiefly ſo to do when we aſſemble and meet together. To render thanks for the great benefits we have received at his hands, to ſet forth his moſt worthy praiſe, to hear his moſt holy word, and to aſk thoſe things that are requiſite and neceſſary as well for the body as the ſoul. Wherefore I pray and beſeech you as many as are here preſent, to accompany me with a pure heart

and

and humble voice to the throne of the heav'nly grace, ſaying after me.'

In the beginning of this exhortation, we uſually find, that the clergyman's eye is fixed on the book, and that he utters the words as mere matter of form; but, ſurely, the truly Chriſtian and affectionate addreſs, with which it commences, from a paſtor to his flock, ought to be made with earneſtneſs, and his eyes looking round the whole congregation. 'Dearly beloved brethren!'—And then there ſhould a pauſe of ſome length enſue, to give them time to collect themſelves, and awaken their attention to the ſolemn duty they are about to perform. Whereas, in the other way, when the eye is on the book, the congregation cannot feel it as an immediate addreſs to them; eſpecially when they find that there is no pauſe after this addreſs, but that he immediately runs on to the next ſentence,

ſentence, which has no connexion with it, miſled by the falſe pointing of a comma after the words, 'Dearly beloved brethren,' which ought to have been marked by what is called a point of admiration. In the latter part of the firſt period, 'but confeſs them with an humble lowly penitent and obedient heart, to the end that we may obtain, forgiveneſs of the ſame, by his infinite goodneſs and mercy'—there are ſeveral faults committed. In the firſt place, the four epithets preceding the word heart, are huddled together, and pronounced in a monotone, diſagreeable to the ear, and enervating to the ſenſe; whereas each word riſing in force above the other, ought to be marked by a proportional riſing of the notes in the voice; and, in the laſt, there ſhould be ſuch a note uſed as would declare it at the ſame time to be the laſt—'with an humble' lowly' penitent' and obèdient heart,

heart, &c.' At firſt view it may appear, that the words humble and lowly, are ſynonimous; but the word lowly, certainly implies a greater degree of humiliation than the word humble. The word, penitent, that follows, is of ſtronger import than either; and the word, obedient, ſignifying a perfect reſignation to the will of God, in conſequence of our humiliation and repentance, finiſhes the climax. But if the climax in the words, be not accompanied by a ſuitable climax in the notes of the voice, it cannot be made manifeſt. In the following part of the ſentence, 'to the end that we may obtain' forgiveneſs of the ſame" there are uſually three emphaſes laid on the words, *end*, *obtain*, *ſame*, where there ſhould not be any, and the only emphatic word, *forgiveneſs*, is ſlightly paſſed over; whereas it ſhould be read—'to the end that we may obtain forgiv'neſs of the ſame,'

ſame,' keeping the words, *obtain* and *forgiveneſs*, cloſely together, and not diſuniting them, both to the prejudice of the ſenſe and cadence. The following words, 'by his infinite goodneſs and mercy,' loſe much of their force, by the manner of repeating them; whereas, by interjecting a pauſe between the words, *his*, and *infinite*, as, 'by his' infinite goodneſs and mercy,' we not only pay the proper reverence due to the Deity, whenever he is mentioned, but there is ſuperadded, by this means, a force to the word, *infinite*, coming after the pauſe, which alone can make us have an adequate conception of thoſe attributes in him, *whoſe mercy endureth for ever*—' by his' infinite goodneſs and mercy.'—'And altho' we ought at all times'—Here the accent of the word, althó', is changed, and put on the firſt ſyllable, álthó'; and this ſyllable being pronounced in the ſame quan-

fify as the word all, which follows ſoon after, occaſions a repetition of the ſame ſound ſo ſuddenly, as to be diſagreeable to the ear; and the want of the due change of note on the word, *all*, obſcures the ſenſe —'and álthó' we ought at áll times'— whereas, in the right way of pronouncing it, 'and althó' we ought at âll times'— the repetition of the ſame ſound is avoided, and the following meaning is evidently implied; though we ſhould embrace every opportunity, when we are alone, and in private meditation, to confeſs our ſins before God, yet ought we moſt chiefly ſo to do, when we aſſemble and meet together, to join in acts of public worſhip. Here, alſo, there is often an unfortunate emphaſis on the word, *ſo*, inſtead of the word, *chiefly*, 'yet ought we moſt chiefly ſò to do, &c.' and this ariſes from not giving the due emphaſis to the word, *all*, in the former

mer part of the ſentence, which would have ſhewn the neceſſity of giving a correſpondent force to the word, *chiefly*, in the latter. 'And altho' we ought at all times' humbly to acknowledge our ſins before God" yet ought we moſt chiefly ſo to do' when we aſſemble and meet together' to render thanks' for the great benefits that we have received at his hands, &c.' Nothing is more frequent than to give the tone of a full-ſtop at the end of the former part of this ſentence, as thus—'yet ought we moſt chiefly ſo to do when we aſſemble and meet together.' What, at any time, in aſſemblies of amuſement and feſtivity? No, it is only when we aſſemble and meet together, *to render thanks for the great benefits* we have received at his hands, &c. In this, and what follows, a diſtinct enumeration is made, of the ſeveral parts whereof the public worſhip is compoſed. *To render thanks'*

thanks' for the *great benefits that we have received at his hands"* Thankſgiving. *To ſet forth his moſt worthy praiſe"* by pſalms and hymns. *To hear his moſt holy word"* in the Leſſons. *And to aſk thoſe things, that are requiſite and neceſſary, as well for the body as the ſoul"* the prayers. On which account, the ſeveral ſentences containing the diſtinct parts of the ſervice, ought to be kept more detached from each other, than they uſually are; and the words peculiarly expreſſive of each branch of the ſervice, ſhould chiefly be made emphatical. 'To render tha'nks' for the great benefits that we have received at his hands" to ſet forth his moſt worthy prà'iſe" to hèar' his moſt holy wo'rd" and to a'ſk thoſe things' which are requiſite and neceſſary' as well for the body' as the ſoul"' Whereas, in the uſual way of running theſe ſentences into one another, the auditor has no time

to obſerve the diſtinctneſs of the parts; and I believe it has ſeldom occurred to any one, that in theſe four ſentences, are ſeparately enumerated, the four capital branches of the church ſervice. 'Wherefore I pray and beſeech you as many as are here preſent'—This is the way in which that paſſage is uſually delivered; but, ſurely, a more particular and perſonal addreſs, would have more force to call up attention, than this vague and general one; which will be done only by placing the emphaſis on the word, *you*. 'Wherefore I pray and beſeech yòu' as many as are here preſent, &c.' That is I pray and beſeech all you, and each individual of you, here preſent, to accompany me, &c. for that is what is implied in the words '*as many as are here preſent*;' it is addreſſing them in detail, each individual of the number there preſent; and if theſe words be not taken in that ſenſe, they are

a mere

a mere tautology; for if they had only a general meaning, like the word, *you*, they would expreſs nothing more than what had been already done by that word.

I ſhall now read the whole, in the manner I have recommended; and if you will give attention to the marks, you will be reminded of the manner, when you come to practiſe in your private reading.

'Dèarly belo'ved brethren!=The ſcripture moveth us' in ſu'ndry places' to acknowledge and confeſs our manifold ſins and wickedneſs" and that we ſhould not diſſe'mble nor clòke them' before the face of Almighty God' our Hea'vnly Father" but confèſs them' with an humble' lowly' penitent' and obèdient heart' to the end that we may obtain forgi'veneſs of the ſame' by hīs" i'nfinite goodneſs and mercy'" And althó we ought at àll times' humbly to acknowledge our ſins before Go'd" yet

ought we moſt chiefly ſo to do' when we aſſemble and meet together' to render thanks' for the great benefits we have received at his hands" to ſet forth' his moſt worthy praiſe" to hear' his moſt holy word" and to aſk thoſe things' which are requiſite and neceſſary' as well for the body' as the ſoul"' Wherefore I pray and beſeech you' as many as are here preſent' to accompany me' with a pure heart' and humble voice' to the throne of the heavenly grace' ſaying after me.'

Now to examine the Confeſſion in the ſame way.

'Almighty and moſt merciful Father.'—Here the greateſt ſtreſs is uſually laid on the word, *Father*; whereas it ought to be on the attribute, *merciful*. We are making a confeſſion of our ſins, and imploring pardon for them of God; and it is upon the greatneſs of his mercy, that we preſume to approach

approach him in this manner, or to hope for pardon; which is implied in the words properly read—'Almighty' and moſt merciful Father—' Another fault here committed, is the dropping the voice at the end, as if it were a full-ſtop; whereas, it is evidently an incomplete member of a ſentence, as would appear if it were immediately followed by the ſubſequent one, which belongs to it, without the reader's being interrupted by the congregation. But that interruption ought to make no change in the proper manner of delivering it, which ſhould be in a ſuſtained note, and which the reader would uſe, were he to continue it without ſuch interruption. 'Almighty' and moſt merciful Father' we have erred and ſtrayed from thy ways' like loſt ſheep'''' Theſe two laſt words are often run into one another, and pronounced as if they were but one; inſtead of 'like

loſt ſheep,' it is read, 'like loſsſheep.' 'We have followed too muc'h the devices and deſires of our own hearts.' Here, by laying the ſtreſs on the word, *much*, there is no more implied, but that we have given way to our inclinations more than we ſhould do; and that may admit of being interpreted but in a ſmall degree. But when it is repeated thus—'We have followed tòo much' the devices and deſires of our own hearts' it implies, in a great degree, there are no boundaries fixed to our wanderings; and not only ſo, but the tone of voice accompanying that emphaſis, includes at the ſame time ſelf-condemnation, and contrition. 'We have followed tòo much' the devices and deſires of our own hearts. We have offended againſt thy holy laws. We have left undo'ne thoſe things which we ought to have do'ne; and we have do'ne thoſe things which we ought not

not to have do'ne.' In which way of reading, the repetition of the word, *done*, four times in ſo ſhort a ſpace, and in the ſame tone, is at once diſagreeable to the ear, and obſcures the meaning. But in the right way of reading it —' We have left u'ndone' thoſe things which we ought to have do'ne'' and we have do'ne thoſe things' which we ought no't to have done'''' The two emphaſes placed on the two negatives, make the word, *done*, with which they are connected, paſs unnoticed by the ear; and the different notes of voice, uſed to the ſame word, twice repeated with emphaſis, give at once an agreeable variety to the ear, and enforce the meaning to the underſtanding. Which is no more than this; ' We have left u'ndone' what we ought to have do'ne; and we have done' what we ought no't to have done. And there is no health i'n us.' In this way the ſtreſs is improperly laid up-

on, *in*, and the important word, *health*, is paſſed over unmarked. It ſhould be read —'and there is nō heal'th in us.—But thou O Lord have mercy upo'n us miſerable offenders. In this way of running the words of the invocation into one another, all reverence to the Deity is loſt.—'But thou O Lord,' Whereas, by interjecting a ſmall pauſe before the immediate addreſs to him by name, and at the ſame time lowering the voice, in token of reſpect, the manner would be ſuch, as alone can become a creature, addreſſing his Creator. 'But thou' Ō Lord' have mercy upo'n us' miſerable offenders"' In theſe words, here, as well as in all other places where they are repeated, it is uſual to lay the emphaſis on the inſignificant word, *upon*, inſtead of the important one, *mercy*; by ſaying,—'have mercy upo'n us'—inſtead of 'have me'rcy upon us' miſerable offenders.'—'Spare thou

thou them O God which confeſs their faults.' In the firſt part of the ſentence, the words, *thou them*, when run too cloſely together, have a bad effect on the ear. 'Spare thou them'—which may be avoided by a ſmall ſeparation of thoſe words; as, 'Spāre thou' the'm' O God' which confeſs their faults.—Reſtore thou them that are penitent. Here is a repetition of the ſame words, *thou them*, which has ſtill a worſe effect on the ear, and is to be remedied in the ſame way. 'Reſtōre thou' the'm that are penitent. According to thy promiſes' declared unto mankind in Chriſt Jeſu our Lord'''' And grant O moſt merciful Father for his ſake' — Here we have another inſtance of the want of reſpect to the Deity, by not making the proper pauſe before the immediate addreſs to him; and indeed the ſame may be obſerved throughout the whole ſervice. It ſhould be read thus:

thus: And grant ' Ō mōſt me'rciful Father ' for hi's ſake ' that we may hereafter ' live a go'dly ' rìghteous ' and sòber life " to the glory of thy holy name.

In reading the Abſolution, it is uſual to begin it in the ſame manner, and tone of voice, as if it were a prayer addreſſed to the Almighty, inſtead of ſpeaking of him, and delivering a commiſſion in his name. As thus—' Almighty God! the Father of our Lord Jeſus Chriſt'—inſtead of the authoritative tone of one ſpeaking in his name, and who has received *power* and *commandment* from him, to declare his gracious pleaſure to his people. The words as they ſtand, have indeed the ſame air as ſeveral prayers beginning in the ſame manner: which probably has betrayed moſt into the ſame mode of delivering them. But whoever will ſuppoſe them to be preceded by the article, *the*, which is under-

ſtood, as thus—*The* Almighty God, Father of our Lord Jeſus Chriſt, &c. will immediately ſee the neceſſity of uſing a tone very different from that of ſupplication; and will eaſily bring himſelf to the uſe of it.—'Who deſireth not the death of a ſinner, but rather that he may turn from his wickedneſs and live.' Here the emphaſis on the words, *ſinner*, in the firſt part, and, *turn from his wickedneſs*, in the latter, obſcure the main purport of the ſentence; which is, The Almighty takes no pleaſure in ſeeing a ſinner periſh everlaſtingly (which is implied in the *death of a ſinner*) but wiſhes rather, by a courſe of penitence and reformation, he may receive eternal life; which is implied in the word, *live*. How ſtrongly marked therefore ſhould words be of ſuch powerful import! 'And hath given power and commandment to his miniſters, to declare and pronounce to his people being penitent'

penitent'—The words, by being thus huddled together, loſe much of their import and clearneſs. But read in the following way—And hath given po'wer' and commàndment to his miniſters" to declàre' and pronoùnce to his people'—the different parts of each member of the ſentence, and their reference to each other are diſtinctly pointed out. He hath given to his miniſters commandment' to declare" and power' to pronounce' the abſolution of ſins—upon a certain condition. Ought not the condition then, to be particularly marked and enforced, inſtead of being ſlurred over as it uſually is? 'to declare and pronounce to his people being penitent the abſolution, &c.' ſhould it not have the ſolemnity of a pauſe, both before and after it, accompanied by a lower tone of voice, to give it its due weight? As thus—to declare and pronounce to his people' being penitent'

tent' the abſolution' and remiſſion of their ſins.—'He pardoneth and abſolveth all them that truly repent, &c.' Here the obſervation formerly made recurs, of the ſlight manner in which the Almighty is often mentioned, and which muſt be much more ſtriking on this occaſion, where his miniſter is commanded in his name, to declare his pleaſure to his people, upon ſo important an article. Surely this cannot be done with too much ſolemnity, and may be effected by dwelling with a tone of reverential awe, on the relative which ſtands for his name, followed by a ſuitable pauſe; thus—He" pardoneth and abſolveth all them that truly repen't' and unfeignedly believe his holy Goſpel.—'Wherefore let us beſeech him to grant us true repentance, &c.' In this, as in all other places, where there is a particular addreſs to the congregation, it is to be wiſhed that it were

brought

brought more home to them, by force of emphaſis on the proper word; as thus—Wherefore let us beſeech him to grant u's ' true repentance—that is, let us all who are here aſſembled, unite to beſeech him that we may be made fit partakers of this covenant; the covenant juſt before publiſhed to all Chriſtians. From which each paſtor takes occaſion to exhort his own particular flock, earneſtly to pray to God, that they may partake of it.

Theſe are the principal faults uſually committed in reading the abſolution. Others of ſmaller note I ſhall not expatiate on, but leave them to each one's obſervation, by reading the whole in what appears to me to be the right manner.

' Almīghty God ' the father of our Lord Jeſus Chriſt ' who deſireth not the dea'th of a ſinner ' but rather that he may turn from his wickedneſs ' and li've " and hath given po'wer '

po'wer ' and commandment to his mini-ſters ' to decla're and pronoùnce to his peo-ple ' being pe'nitent ' the abſolutíon and remiſſion of their ſins " Hē" pardoneth and abſolveth all them that trùly repent ' and unfeìgnedly believe his holy goſpel '" Wherefore let us beſēech him ' to grant u's ' trùe repentance ' and his hòly ſpirit " that thoſe things may pleaſe him ' which we do at thi's pre'ſent ' and that the res't of our life herea'fter ' may be pùre and hòly " ſo that at the las't ' we may come to his ete'rnal jòy ' through Jeſus Chriſt our Lord "'.

I now come to the Lord's prayer. Nothing can ſhew the corrupt ſtate of the art of reading, or the power of bad habit, in a ſtronger light, than the manner in which that ſhort and ſimple prayer, is generally delivered. In the firſt words of it, ' Our Father which àrt in Heaven'—that falſe em-

phaſis

phaſis on the word, *art*, has almoſt univerſally prevailed. This ſtrong ſtreſs upon the affirmative, *art*, looks as if there might be a doubt, whether the reſidence of God were in Heaven, or not; and the impropriety of the emphaſis will immediately appear, upon changing the word we are accuſtomed to, to another of the ſame import. For inſtance, ſhould any one inſtead of ſaying—Our Father who reſideſt in Hea\ven—read —Our Father who reſideſt in Heaven, the abſurdity would be glaring. The other conſequently ſhould be read in the ſame way —' Our Father ' which art in Hea\ven'— with the emphaſis upon Heaven, and the voice ſomewhat raiſed. I have known a few who have ſeen this miſtake, and to avoid it, have run into another errour, as thus—' Our Father whichart in Heaven,' making the two words, *which* and *art*, appear but as one, by too precipitate an utterance

terance—whichart—They ſhould be pronounced diſtinctly, but without any ſtreſs; and this will be accompliſhed in ſpite of habit, by frequent trials, if care be taken to reſerve the emphaſis for the word Heaven, as thus — 'Our Father' which art in Hea'ven' hallowed be thy name = 'Thy kingdom come, thy will be done on Earth as it is in Heaven.'—By running the words and members of the ſentence thus into each other, the importance of the ſentiments, and the relation which one member of the ſentence bears to the other, are loſt. The firſt, expreſſes a wiſh for the coming of the promiſed kingdom of Chriſt; the other, a deſire of the conſequences to be expected from the coming of that kingdom, that the will of God may be done on Earth, as it is in Heaven; which we are told will be the caſe, when Chriſt begins his reign. The meaning of the firſt, is the ſame as if it

were written—May thy kingdom come; but the word, *may*, being underſtood, its place ſhould be ſupplied by a ſmall pauſe before the word, *come*—'thy kingdom' come" and after a due pauſe, to let ſo ſolemn a wiſh make its proper impreſſion, the reaſon of this wiſh, that is, in order that the will of God may be done on Earth, as it is in Heaven, ſhould be diſtinctly pointed out, by a ſmall pauſe before the words, *on Earth*, and, *in Heaven*, as thus—'thy kingdom' come" thy will' bè done' on earth' as it i's' in Heaven'—with the emphaſis on the word, *be*, and a pauſe before it, to correſpond with the pauſe and emphaſis, before, and on, the word, *come*; as there is the ſame reaſon for both, *may*, being here underſtood, as in the former caſe; 'may thy kingdom come" may thy will be done"' and upon the abſence of that optative' the emphaſis, in order to ſup-

ply

ply its place ſhould be transferred to the auxiliary, *be*, as it is in all other caſes. By reading it in the uſual way, miſled probably by falſe pointing, they make theſe two, detached ſentences, utterly independent of each other. Whereas in the other way, the latter is a conſequence of, and cloſely connected with, the former. 'Thy kingdom' come" thy will' bè done' on ea'rth', as it i's' in Hea'ven—' and from this reading only can the true meaning of the paſſage be diſcloſed.—'Give us this da'y our dàily bread'—Here the emphaſis on the word, *day*, is unfortunately placed, both with regard to ſound and ſenſe. The ear is hurt, by the immediate repetition of the ſame ſound, in the word daily—'Give us this da'y our dàily bread'—And the true meaning is not conveyed; for this is ſuppoſed to be a prayer to be daily uſed, and a petition to be daily preferred, compoſed for

our uſe by him, who bade us take no thought for the morrow; wherefore it ſhould be thus pronounced—'Give us thi's day' our dàily brea'd'"—'And forgive us our treſpaſſes, as we forgive them, that treſpaſs againſt us.'—There are ſo many faults committed, in this manner of reading the ſentence, that to enter into a minute examination of them, would take up too much time unneceſſarily; as I apprehend that the bare reading of it in the right manner will carry conviction with it, and needs no other comment. 'And forgive u's' our treſpaſſes' a's we' forgive the'm' who treſpaſs againſt u's. I muſt here, however, ſhew the neceſſity there is, for laying a ſtrong emphaſis on the little word, *as*, which is always ſlurred over; becauſe that particle implies the very condition on which we expect forgiveneſs ourſelves, that is, in like manner as we grant it to others.

There

There is another fault committed by ſome, in removing the accent from the laſt ſyllable of the word, *forgive*, to the firſt; as, Give us this day our daily bread, and fo'rgive us our treſpaſſes, &c.' by which they ſeem to make an oppoſition between the words, *give* and *fo'rgive*, where there is none intended; than which nothing can be more abſurd and puerile.—'And leàd us not into temptation, but deliver us from evil.'—It were to be wiſhed, for obvious reaſons, that the ſtrong emphaſis on the word, *lead*, were transferred to the word, *temptation*; inſtead of ſaying—'and leàd us not into temptation'—that it were read —'and lead us not into temptàtion, but deliver us from evil.—'For thine is the kingdom, and the power, and the glory, for ever and ever.'—In this way of reading, the fine cloſe of this admirable prayer, is changed in its movement, from the ſolemn and ma-

jeſtic to a comic and cantering pace. 'For thine is' the kingdom' and the power' and the glory' for ever'' and ever.' The meaſure in this way, to ſpeak in the proſodial language, becomes purely amphibrachic, uſed only in comic poems and ballads; whereas by making a pauſe after the word, *thine*, and ſeparating the other members of the ſentence, the movement becomes chiefly anapæſtic, full of force and dignity.—'For thìne' is the kingdom'' and the power'' and the glory'' for ever' and ever.'

I ſhall now read the whole in the propoſed manner.

'Our Fāther' which art in Hea'ven' ha'llowed be thy name = Thy kingdom' co'me'' thy will' bè done on ea'rth' as it i's' in Hea'ven = Give us thi's day' our dàily brea'd''' And forgive u's' our treſpaſſes' a's we' forgive the'm' that treſpaſs againſt u's''' And lead us not into temp-

temptàtion ' but deliver us from evil = For thine ' is the kingdom " and the power " and the glory " for ever ' and ever =='

' O Lord open thou our li'ps'—In this way of reading, the addreſs to God ſeems only to be, to open our mouths, which ſurely does not require his intervention; but when the emphaſis is placed right, ' as thus—' Ō Lōrd ' open thoù our lips'—the figurative meaning ſtarts forth, which is, do thou inſpire us with a true ſpirit of devotion, ' and our mouth ſhall ſhew forth thy praiſe.

' Ō Gōd ' make ſpèed to ſave us "'

' Ō Lōrd ' make hàſte to help us "'

' Glory be to the Father, and to the Son, and to the Holy Ghoſt.'—To give a due ſolemnity to this, and to prepare the hearer's attention to the three perſons, to each of whom glory is to be attributed, I would recommend a ſmall pauſe, before the

naming of the firſt perſon, and a longer one after that, and the ſecond; as thus— 'Glory be' to the Fàther" and to the Sò'n" and to the Hòly Ghòſt"' As it wàs' in the begi'nning" i's' nòw" and e'ver ſha'll be' world without end"'

Prāiſe yè' the Lōrd"

The Lord's name bè praiſed =

Thus far I have been minute in my obſervations, becauſe it will ſave me the trouble of commenting upon ſimilar faults, when they occur in the reſt of the ſervice; and as thoſe which are moſt generally committed throughout, have been laid open in the courſe of this diſcuſſion, I ſhall content myſelf hereafter, with reading and marking the remainder of the uſual ſervice, in a proper way; and ſhall reſerve my comments only for ſuch paſſages as are moſt difficult, or in which the moſt glaring faults are committed. For a diſcuſſion throughout

throughout equally minute, would run theſe diſcourſes to an unreaſonable length.

'O come' let us ſi\ng unto the Lōrd" let us heartily rejoice in the ſtren\gth of our ſalvàtion"'

Let us come before his preſence with thankſgi\ving" and ſhew ourſelves gla\d in him' with pſālms"'

For the Lord' is a grēat Go\d" and a great Ki\ng' above àll Gods"'

In hi\s hand' are all the corners of the earth" and the ſtrength of the hills' is hi\s alſo"'

The sēa is hi\s' and hè made it' and hi\s hands prepared the drȳ land"'

Ō come' let us worſhip and fall do\wn" and knēel before the Lōrd our Maker"'

For Hē' is the Lord our God" and wē' are the people of hi\s paſture' and the ſheep of hi\s hand"'

To-

To-day' if you will hèar his voice' hàrden not your hearts' as in the provocàtion' in the day of temptàtion in the wilderneſs"

When your fathers tem'pted me' pròved me' and sāw my works"'

Fòrty years long' was I grièved with this generation"' and ſaid' it is a people that do er'r in their heārts' for they have not known mȳ ways"

Unto whom I ſwàre in my wràth' that they ſhoul'd not enter into mȳ reſt"'

Glōry be' to the Fàther" and to the So'n" and to the Hòly Ghòſt"

As it wa's' in the begi'nning" is' nòw" and ever ſha'll be' world without end"' Amen"'

Next follows the Te Deum.

We práiſe thēe' Ō Gōd" we acknowledge thēe to be the Lòrd"'

All the ea'rth' doth wo'rſhip thee' the Fāther everla'ſting"'

To thēe′ all àngels cry aloud″ the hea'vens′ and āll the powers therein‴

To thēe′ Cherubin and Seraphin continually do cry′

Hōly″ Hōly″ Hōly′ Lord God of Sabaoth‴

Heaven′ and earth′ are full of the majeſty of thy glory‴

The glōrious company of the apo'ſtles′ prāiſe thee″

The gōodly fellowſhip of the pro'phets′ prāiſe thee″

The nōble army of màrtyrs′ prāiſe thee‴

The hōly Church′ thro'out all the wor'ld′ doth acknowledge thèe

The Father′ of an i'nfinite majeſty!″

Thine honourable′ true′ and ònly Son″

Alſo the Hōly Ghōſt′ the co'mforter‴

Thoū art the Kin'g of Glory′ Ō Chriſt‴

Thou

Thou art the everla'sting Son of the Father"

When thou tookeſt upon thee to deli'ver man' thou didſt not abhor the virgin's womb"

When thou hadſt overco'me the ſharpneſs of dea'th" thou didſt ōpen the kingdom of heaven' to āll bēlievers"

Thou ſitteſt at the rīght hānd of Gō'd' in the glōry of the Fāther"

We belīeve' that thou ſhalt co'me to be our ju'dge"

We the'refore prāy thee' he'lp thy ſervants' whom thou haſt redèemed' with thy pre'cious blood"

Make them to be numbered with thy ſaints' in glōry everla'ſting".

Ō Lōrd' ſāve thy people' and ble'ſs thine heritage"

Go'vern them' and lift them u'p for ever"

Dāy

Dāy by dày′ we ma`gnify thee″

And we worſhip thy name e`ver′ world without end‴

Vouchſafe′ Ō Lōrd′ to keep us thi`s day without ſin‴

Ō Lōrd′ have me`rcy upon us″ have me`rcy upon us‴

Ō Lōrd let thy mercy li`ghten upon us′ as our tru`ſt is in thēē‴

Ō Lōrd′ in thèe have I truſted′ let me ne`ver be confounded =

Ō be jo`yful in the Lord′ āll ye lan`ds″ ſerve the Lōrd with gla`dneſs′ and come before his preſence′ with a ſo`ng‴

Be ye ſure′ that the Lōrd′ Hē is Go`d″ it is Hè that hath made us′ and not wē′ ourſe`lves″ we are hi`s people′ and the ſheep of his paſture‴

Ō go your way into his gàtes′ with thankſgi`ving″ and into his coùrts′ with

pràiſe

pràiſe" be than'kful unto him' and ſpeak goo'd of his name"

For the Lōrd' is gràcious" his me'rcy' is everlaſting" and his trùth' endureth from generàtion to generation =

Glory be, &c.'

It is not part of my province, to deſcant upon the propriety of appointing theſe hymns to be read, as part of the church ſervice; though, ſurely, they ſeem much better calculated for ſinging. But ſince it is a neceſſary part of the ſervice, nothing can be more abſurd, than delivering them in the uſual cold monotonous manner. What can be more incongruous to the matter, than ſuch a mode of uttering the following verſe —

'O come let us ſing unto the Lord, let us heartily rejoice in the ſtrength of our ſalvation' — Or this,

'O be

'O be joyful in the Lord all ye lands, ſerve the Lord with gladneſs and come before his preſence with a ſong.'

Surely hymns, ſuch as theſe, ought to be delivered in tones of that enthuſiaſtic ardour, which naturally reſult from a heart filled with admiration, love, and gratitude towards its great Creator and Benefactor.

After theſe follows the Creed.

'I believe in Go'd' the Fāther Ālmīghty' maker of heaven and earth" and in Jēſus Chrīſt' his only Son' oūr Lōrd"' Who was concèived' by the Hōly Ghoſt" bòrn' of the Virgin Mary" ſu'ffered' under Pontius Pilate" was crùcified' dea'd' and bu'ried" he deſcended into he'll" the third day he ròſe agaĭn from the dead" he a'ſcended into heaven" and ſitteth on the rìght hand of God' the Father Ālmighty" from thence' he ſhall come to ju'dge' the quic'k and the dea'd"' I believe in the Hōly Ghōſt"

Ghōſt" the hōly ca'tholic church" the communion of ſaints" the forgi'veneſs of ſins" the reſurre'ction of the body" and the life everla'ſting.'

This Creed will admit of little change in the notes of the voice. It ought to be pronounced with diſtinctneſs and ſolemnity; to which nothing will contribute ſo much, as a due obſervation of the pauſes, in the ſentences, and their ſeveral members. There is one wrong emphaſis conſtantly uſed here, which gives a falſe meaning to the paſſage, where it is ſaid — 'the third day he roſe agai'n from the dead.' Now, riſing again, certainly means riſing twice. As when we ſay of a man, he was thrown on the ground, and *roſe* again; he was thrown a ſecond time, and roſe *agai'n*. In the firſt inſtance, the word *again* is redundant, and is a mere mode of ſpeech. In the ſecond it is neceſſary, and has its true

meaning. That ſentence therefore ought to be read thus — 'The third day, he roſe again from the dead.'

'The Lōrd' bè with you.'

Here the emphaſis ought to be on the auxiliary verb, *be*, as, *may*, the ſign of the optative is omitted, as was mentioned in a former caſe. This adds to the ſolemnity of the wiſh. Whereas, in the common way of repeating it, 'The Lord be with you,' it is exactly the ſame as the common mode of expreſſion, in bidding farewell.

'And with thy ſpi'rit.

Let us pray'''

Lōrd' have me'rcy upon us''

Chriſt' have me'rcy upon us''

Lōrd' have me'rcy upon us=

Our Father, &c. as before.

Ō Lōrd' ſhew thy me'rcy upon us''

And grant us thy ſalvàtion'''

Ō Lōrd' ſave the Ki'ng

And mercifully hèar us′ when we càll upon thee.

Endue thy mi`nifters′ with rìghteouſneſs″

And make thy chòſen people′ joyful‴

Ō Lōrd′ ſave thy people″

And ble`ſs thine inheritance‴

Give pēace in oùr time′ Ō Lōrd″

Becauſe there is nòne other that fighteth for us′ but ònly thōu′ Ō God‴

Ō God′ make clèan our hearts within us″

And take not thy hōly ſpirit from us=

Ō Gōd′ who art the aùthor of pèace′ and lòver of co`ncord″ in knowledge of whòm′ ſtandeth our ete`rnal life″ whoſe ſe`rvice′ is perfect freedom″ defend u`s′ thy humble ſervants′ in āll aſſaults of our e`nemies″ that we′ ſùrely truſting′ in th`y defence′ may not fear the power of a`ny adver-

adversaries' thro' the might of Jesus Christ' our Lōrd =

Ō Lōrd! our heavenly Father' almighty and everlasting God" who hast sāfely brought us to the begi'nning of this day" defend us i'n the same with thy mighty power" and grant that thi's day' we fall into nō si'n' neither run into any kind of danger" but that āll our dòings' may be ordered by th'y governance' to do ālways tha't is righteous in th'y sight' thro' Jesus Christ' our Lōrd =

Ō Lōrd' our hea'venly Father' high and mighty' King of kings' Lord of lords' the ònly Ruler of princes' who dost from thy throne behold all the dwellers upon earth" most hèartily we beseech thee' with thy favour to behold' our most gracious sovereign Lord' King George" and sō replenish him with the grace of thy holy spirit' that he may ālway incline to thy

wi'll' and walk in thy wày''' Endue him ple'nteouſly' with hea'venly gifts" grant him in health and wealth lo'ng to live" ſtren'gthen him' that he may vanquiſh and overcome àll his enemies" and finally' after thi's life' he may attain everla'ſting joy and felicity' thro' Jeſus Chriſt' oūr Lōrd =

Almīghty Gōd' the fountain of all good-neſs' we humbly beſeech thee to bleſs our gracious Queen Charlotte' his Royal Highneſs George Prince of Wales' and all the Royal family''' Endùe them with thy hòly ſpi'rit" enric'h them with thy hea'venly grace" pro'ſper them with all ha'ppineſs" and bring them to thine everla'ſting kingdom' thro' Jeſus Chriſt our Lord.=

Almīghty' and everla'ſting Gōd' who alòne workeſt great marvels" ſend down upon our Biſhops' and Curates' and all congregations committed to their charge'

the healthful ſpirit of thȳ grace" and that they may trùly pleaſe thee' pour upon them the conti'nual dew of thȳ bleſſing'" Grant this' Ō Lōrd' for the ho'nour of our advocate and mediator' Jēſus Chrīſt =

Ālmīghty Gōd' who haſt given us grace at thi's time' with o'ne accōrd to make our common ſupplications unto theē" and doſt promiſe that when two or three are gathered together in thȳ name' thou wilt gràant their requeſts" fulfil nòw' Ō Lōrd' the deſires and petitions of thy ſervants' as may bę moſt expèdient for them" granting us' in thi's world' knowledge of thȳ trūth" and in the world to co'me' life ever-la'ſting =

The gràce' of our Lōrd Jēſus Chrīſt" and the lo've' of Gōd" and the fe'llowſhip' of the Hōly Ghōſt" bè with us āll' e'vermore' =

Upon the foregoing prayers I ſhall only make a few remarks. In that for the King,

the following paſſage is often thus read.—'Moſt heartily we beſeech thee with thy favour, to behold our moſt gracious ſovereign Lord King George'—By which falſe pauſes the paſſage is rendered abſurd. It is evident in the firſt part of the ſentence, that the words — 'with thy favour to behold'—ſhould be kept together, preceded and followed by a ſmall pauſe—'moſt heartily we beſeech thee' with thy favour to behold' our moſt gracious Sovereign Lord King George'—in which way of reading the laſt words, without any pauſe, 'Lord King George' the title given to his Majeſty appears ludicrous, inſtead of the proper and ſolemn one given to him by interjecting the due pauſe—'our moſt gracious Sovereign Lord' King George.'

In pronouncing the benediction in the uſual way, as thus—'The grace of our Lord Jeſus Chriſt, and the love of God,

and

and the fellowſhip of the Holy Ghoſt'—all its ſolemnity and force is loſt. The three diſtinct attributes, referred to the three perſons in the Godhead, ought to be pointed out by due emphaſes and pauſes. 'The grâce' of our Lord Jeſus Chriſt" and the lo've' of God" and the fe'llowſhip' of the Holy Ghoſt" be wi'th us all' evermore.' In the laſt part, by laying the ſtreſs upon the unimportant prepoſition, *with*, the pious and ardent wiſh, included in the benediction, is loſt, which can only be manifeſted by a forcible emphaſis on the words, *be*, and, *all*, 'bè with us àll, evermore'=on, *bè*, as expreſſive of the wiſh, which was before explained; on, *all*, as extending the benediction to the whole, and each individual of the congregation.

I ſhall now proceed to ſuch parts of the Evening Service, as are not contained in that of the morning.

'My ſoul doth ma'gnify the Lōrd' and my ſpirit hath rejo'iced' in Gōd my Sā-viour"

For he hath regarded the lo'wlineſs of his handmaiden"'

For behold from he'nceforth' āll generations ſhall call me bleſſed"

For Hē that is mìghty hath magnified me" and Hòly is his name"'

And his mercy is on them that fèar him' throughout all generations"'

He hath ſhewed ſtre'ngth with his àrm" He hath ſcattered the pròud' in the imagination of their hearts"'

He hath pŭt dōwn the mìghty from their ſeat" and hath exàlted' the hu'mble and mēēk"'

He hath filled the hu'ngry' with goo'd things" and the ric'h' he hath ſent em'pty away"'

Hē'

Hē' remembring his mercy' hath hol-pen his ſervant Iſrael" as he pro'miſed to our forefathers' Abraham and his ſeed for ever =

Glory be, &c.

Lord' now letteſt thou thy ſervant de-part in pèace' according to thy wor'd"

For' mine eyes have ſeen thy ſalvation"

Which thou haſt prepared before the face of all people"

To be a light' to lìghten the Ge'ntiles" and to be the glòry of thy people I'ſrael =

Ō Gōd' from whom all hōly desìres' all gōod coùnſels' and all jūſt wor'ks do pro-ceed" give unto thy ſervants' tha't pēace' which the world can no't give" that both' our heàrts may be ſet to obèy thy com-mandments' and alſo' that by theē' we' being defended from the fear of our ene-mies' may paſs our time in reſt and quìet-neſs'

neſs' thro' the merits of Jēſus Chrīſt' our Saviour =

Lighten our darkneſs we beſeech thee' Ŏ Lord' and by thy great me'rcy' defend us from all perils and dangers of thi's night' for the love of thy ònly Son' our Sāviour' Jēſus Chrīſt' =

LECTURE IV.

The LITANY.

O God the Fàther" of Heaven" have me'rcy upon us' miſerable ſinners"'

O God the So'n" Redeèmer of the worl'd" have me'rcy upon us' miſerable ſinners"'

O God the Holy Ghoſt" proceèding from the Fàther and the So'n" have me'rcy upon us' miſerable ſinners"'

O holy' bleſſed' and glorious Tri'nity" threè Pe'rſons' and o'ne Go'd" have me'rcy upon us' miſerable ſinners =

Reme'mber not' Lord' our offences' nor the offences of our forefàthers" neither take thou ve'ngeance of our ſins"' Spàre

us' gōod Lōrd" ſpàre thy people' whom thou haſt redēemed with thy moſt pre'cious bloo'd' and be not an'gry with us for e'ver'"

Spàre us' gōod Lōrd'"

From all èvil and miſchief" from ſi'n" from the cra'fts and aſſaùlts of the de'vil" from thy wràth" and from everla'ſting damnàtion'

Gōod Lōrd deli'ver us'"

From all bli'ndneſs of heàrt" from prìde' vain-glòry' and hypo'criſy" from e'nvy' hàtred and ma'lice" and all uncha'ritableneſs'

Good, &c.

From lìghtning' and te'mpeſt" from plàgue' pe'ſtilence' and fa'mine" from ba'ttle' and mu'rder" and from ſu'dden dea'th'

Good, &c.

From all ſedi'tion' privy conſpi'racy' and rebe'llion" from all fàlſe doctrine' he'reſy'

he'reſy' and ſchis'm" from hàrdneſs of heàrt' and contem'pt of thy word and commandment'

Good, &c.

By' the myſtery of thy hōly incarnàtion" by' thy hōly nati'vity' and circumci'ſion" by' thy ba'ptiſm' faſting' and temptàtion'

Good, &c.

By thine a'gony and bloo'dy ſwea't" by thy cro'ſs and pa'ſſion" by thy pre'cious dea'th and bu'rial" by thy glòrious reſurre'ction and aſce'nſion" and by the coming of the Hōly Ghōſt'

Good, &c.

In all time of our tribulàtion" in all time of our wea'lth" in the hour of dea'th" and in the day of ju'dgment'

Gōod Lōrd deli'ver us =

=We ſinners' do beſèech thee to hèar us' Ō Lōrd Gōd" and that it may pleaſe thee to

to rule and govern thy hōly Chu'rch universal' in the right way'''

We besèech thee to hèar us' gōod Lōrd'''

That it may pleaſe thee' to kèep' and ſtrengthen' in the trùe worſhipping of thee' in rīghteouſneſs and hōlineſs of life' thȳ sèrvant George' oūr moſt gracious Ki'ng and Governor'''

We, &c.

That it may pleaſe thee' to rule his heart' in thy fāith' fēar' and lōve" and that he may evermore have affiance in thēe' and ever ſeek th'y honour and glory".

We, &c.

That it may pleaſe thee' to be his defe'nder' and kèeper" giving him the vi'ctory over āll his e'nemies'''

That it may pleaſe thee' to ble'ſs and prese'rve our gracious Queen Charlotte" his Royal Highneſs George Prince of Wales" and all the Royal family'''

That

That it may pleaſe thee ' to illuminate all biſhops ' prieſts ' and deacons ' with true knowlege and underſtanding of thy word ", and that both by their preaching ' and living ' they may ſet it forth ' and ſhew it accordingly "'

We, &c.

That it may pleaſe thee ' to endue the Lords of the Council ' and all the nobility ' with grace ' wiſdom ' and underſtanding "'

We, &c.

That it may pleaſe thee ' to bleſs ' and keep the magiſtrates " giving them grace to execute juſtice ' and to maintain truth "'

We, &c.

That it may pleaſe thee ' to bleſs ' and keep ' all thy people "'

We, &c.

That it may pleaſe thee ' to give to all nations ' unity ' peace ' and concord "'

We, &c.

That

That it may pleaſe thee' to give u's an heart to lo've' and drea'd thē" and diligently to li've after thy commàndments'"

We, &c.

That it may pleaſe thee' to give to all thy people increàſe of grace' to hear meekly thy word" and to receive it with pùre affection" and to bring fōrth the frūits of the ſpi'rit'"

We, &c.

That it may pleaſe thee' to bring into the way of trùth' all ſu'ch' as have e'rred' and are decèived'"

We, &c.

That it may pleaſe thee' to ſtren'gthen' ſuch' as do ſtan'd" and to comfort' and help the wèak-hearted" and to ràiſe up' them that fàll" and finally to beat dōwn Sàtan under our feet'"

We, &c.

That

That it may pleaſe thee' to ſuccour' help' and comfort' all that are in danger' neceſſity' and tribulation''

We, &c.

That it may pleaſe thee' to preſerve all that tra\vel' by land' or by water'' all women labouring of child'' all ſi\ck perſons' and young chi\ldren'' and to ſhew thy pity upon all pri\ſoners and ca\ptives''

We, &c.

That it may pleaſe thee' to defend' and provide for' the fàtherleſs children' and wi\dows'' and all that are de\ſolate' and oppre\ſſed''

That it may pleaſe thee to have me\rcy upon all men''

We, &c.

That it may pleaſe thee' to forgi\ve our enemies' perſecutors' and ſlanderers' and to tu\rn their heārts''

We, &c.

That it may pleaſe thee ′ to gi`ve ′ and preſer`ve to our uſe ′ the kindly fruits of the earth ′ ſo as in dùe time we may enjoy them ‴

We, &c.

That it may pleaſe thee ′ to gi`ve us trùe repe`ntance ″ to forgive us all our ſi`ns ′ ne`gligences ′ and i`gnorances ″ and to endue us with the grace of thy Hòly Spirit ′ to ame`nd our lives according to thy holy wo`rd =

We besèech thee to hear us ′ gōod Lord =

= So`n of God ′ we besèech thee to hèar us ‴

Ō La`mb of God ′ that takeſt awa`y the ſi`ns of the world ′

Grant us thȳ pēace ‴

Ō La`mb of God ′ that takeſt awày the ſi`ns of the world ′

Have me`rcy upon us ‴

Ō Chrīſt ′

O Chriſt hear us"
Lord have mercy upon us"
Chriſt have mercy upon us"
Lord have mercy upon us =

I ſhall now make a few obſervations upon ſome paſſages in the above ſervice.

In the opening of the Litany, there is ſomething ſo wrong in the compoſition, that it will be very difficult to ſet it right by any mode of reading. The uſual way of delivering it — 'O God the Father of Heaven'—certainly does not make it ſenſe. God may properly be ſtyled the Creator of Heaven, as well as of Earth; but as we ſhould be ſtruck with the impropriety of calling him the Father of Earth, cuſtom alone could prevent our perceiving that it is equally abſurd to ſtyle him the Father of Heaven. Beſides, there is evidently intended here, in the opening of the Litany,

a distinct address to each of the Persons of the Trinity; not only by their different appellations, but by specific attributes to each. Thus in the address to God the Son, he is peculiarly characterised as, Redeemer of the world. In that to the Holy Ghost, as, Proceeding from the Father and the Son. The like was probably intended with regard to the address to God the Father at the opening, by the words, '*of Heaven*' as considering that to be peculiarly his province, as that of the Earth more immediately belonged to our Redeemer. If this was the intention, as it certainly ought to have been, of the writer, it is so obscured by the ill choice and arrangement of the words, that all the world have mistaken it. Had he inserted the word, Ruler, or Creator, the sense would then have been plain, and the composition perfect; as thus—'O God the Father! Ruler of Heaven, &c.

O God

O God the Son! Redeemer of the world, &c.

O God the Holy Ghoſt! proceeding from the Father and the Son, &c.'

There is no doubt, that as it was intended that the opening of the Litany, ſhould be, by a diſtinct addreſs to each of the three Perſons of the Trinity, this intention ſhould have been manifeſted in the firſt inſtance of the addreſs to the firſt Perſon, God the Father; which it is not at all in the manner in which it is always delivered — 'O God the Father of Heaven'—for this is not God the Father conſidered as one of the Perſons of the Trinity, that is, the Father of Jeſus Chriſt, or God the Son; but expreſsly, God the Father of Heaven; and therefore has no relation to, or connexion with, the two following invocations, to God the Son, and God the Holy Ghoſt. The only way to remedy this defect, is by making a pauſe after

—'God the Father'—as I have read and marked it—Thus—O God the Father' of Heaven—That is, peculiarly God of Heaven, as we ſtyle the Son, our Saviour and Redeemer, more peculiarly Lord of Earth. This may at firſt appear uncouth from its novelty, but the reaſon for it will ſoon appear, and its propriety be made manifeſt.

In that part of the Litany, where we pray for a deliverance from all kinds of evil, there is one fault that conſtantly runs through the whole; which is, that at the end of every paſſage which the clergyman utters, he makes a full ſtop; though there is not one of them which contains a complete ſenſe, till it be joined with the following part ſpoken by the clerk and congregation. Thus in the firſt paſſage—'From all evil and miſchief, from ſin, from the crafts and aſſaults of the devil, from thy wrath, and from everlaſting damnation'—It is evi-

dent

dent that the ſentence is not cloſed, as it does not contain a ſingle verb; nor can it be made ſenſe, 'till the words—'*Good Lord deliver us*'—be joined to it.* And the ſame may be obſerved throughout all that part of the Litany. The beſt way to get rid of this bad habit, is, that the clergyman ſhould throughout, join with the congregation in repeating thoſe words—'Good Lord deliver us'—and then he will of courſe ſee the neceſſity, of not giving the tone of a full ſtop, to the preceding part of the ſentence.

It is uſual when that part of the Litany is ended, in which we deprecate evil, to run on immediately, and in the ſame tone of voice, to the next part, in which we pray for good. But ſurely there ought to be a pauſe of ſome duration, to mark this change; and the tone ſhould be lowered to that of one who ſupplicates, and beſeeches the grant of favours to which he is not en-

titled; as is manifeſt from the very firſt words with which it ſets out.—'*We ſinners*' do beſeech thee to hear us' Ō Lōrd Gōd, &c.

There is a paſſage in that part of the Litany, often improperly read thus—'That it may pleaſe thee to defend and provide, for the fatherleſs children and widows, &c.'—in which way of ſtopping, *for*, is equally aſſociated to the former verb, *defend*, as to the latter, *provide*; but we know that, *defend* and *for*, can never be united, as defend for, is not Engliſh. We ſhould therefore read it thus—That it may pleaſe thee to defend, and provide for, the fatherleſs children, and widows, &c.

I ſhall not detain you with any remarks upon the ſlighter faults committed in this part of the ſervice, but proceed to the reſt.

Ō Lōrd'

Ō Lōrd′ deal not with us a\fter our ſi\ns″ Neither reward us a\fter our ini\quities =

Ō Gōd′ mĕrciful Fāther′ that deſpiſeſt not the ſighing of a ço\ntrite heart′ nor the deſire of ſuch as be ſo\rrowful″ mĕrcifully aſſi\ſt our prayers′ that we make before thee in all our trou\bles and adve\rſities′ whenſoever they oppre\ſs us″ and graciouſly hear us that thoſe evils′ which the craft and ſubtlety′ of the de\vil′ or ma\n′ worketh againſt us′ be brought to noùght″ and by the providence of thy goodneſs they may be diſpe\rſed″ that we′ thy ſervants′ being hurt by nò perſecutions′ may e\vermore give than\ks unto thĕe′ in thy holy church′ through Jēſus Chrīſt′ our Lord‴

O Lord′ ariſe″ help us′ and deliver us′ for thy nàme's ſake‴

Ō Gōd′ we have heard with our ears′ and our fathers have declared unto us′ the nòble wo\rks

armed with th'y defence ' may be preſerved evermore from all perils ' to glòrify thēe ' who art the ònly giver of āll victory ' thro' the merits of thy only Son ' Jeſus Chriſt our Lord =

Moſt grācious Gōd ' we humbly beſeech thee ' as for this kingdom in ge'neral ' ſo eſpe'cially for the high court of Parliament ' under our moſt religious and gracious King at thi's time aſſembled " that thou wouldſt be pleaſed to dire'ct ' and pro'ſper ' all their conſultations ' to the advancement of thȳ glory ' the good of thȳ Church ' the ſafety ' honour ' and welfare of our Sovereign ' and hīs kingdoms " that all things may be sō ordered and ſettled by thèir endeavours ' upon the be'ſt ' and sùreſt foundations " that peace and happineſs ' truth and juſtice ' religion and piety ' may be eſta'bliſhed among us ' for àll generations "' Thēſe ' and all o'ther neceſſaries ' for the'm ' for u's '

u's' and thy whòle church' we hu'mbly beg' in the name and mediation of Jesus Christ' our moſt ble'ſſed Lōrd and Saviour ::

Ō Gōd' the Creàtor' and Preſe'rver of all mankind' we humbly beſeech thee' for ăll ſorts and conditions of men' that thou wouldſt be pleaſed to make thy ways knòwn unto them' thy ſaving health unto àll nations" more eſpe'cially we pray for the good eſtate of the Catholic Church" that it may be ſò guided and governed by th'y good ſpirit' that ăll who profeſs and call themſelves Chriſtians' may be led into the way of truth" and hold the faith in ùnity of ſpìrit' in the bon'd of pèace' and in rìghteouſneſs of life"' Finally' we commend to thy fatherly goodneſs' all thoſe' who are a'ny way' afflicted or diſtreſſed' in mind' body' or eſtate"' That it may pleaſe thee to co'mfort and relìeve them'

according to their several necessities'' giving them patience under their sufferings' and a happy issue out of all their afflictions''' And this we beg for Jesus Christ' his sake =.

Ō Gōd' whose nature and property is' ever to have mercy' and to forgive'' receive our humble petitions'' and tho'' we be tied and bound with the chain of our sins' yet let the pitifulness of thy great mercy loose us' for the honour of Jesus Christ' our mediator and advocate.

Almighty Gōd' Father of all mercies' wē' thine unworthy servants' do give thee most humble' and hearty thanks' for all thy goodness' and loving kindness' to u's' and to all men''' We bless thee' for' our creation' preservation' and all the blessings of this life'' but above all' for' thine inestimable love' in the redemption of the world by our Lord Jesus Christ'' for' the means

means of grace, and for the hope of glory. And we beseech thee give us that due sense of all thy mercies, that our hearts may be unfeignedly thankful, and that we may shew forth thy praise not only with our lips, but in our lives, by giving up ourselves to thy service, and by walking before thee in holiness and righteousness all our days, thro' Jesus Christ our Lord. To whom with thee and the Holy Ghost be all honour and glory world without end.

The COMMUNION.

Almighty God, unto whom all hearts be open, all desires known, and from whom no secrets are hid, cleanse the thoughts of our hearts by the inspiration of thy holy spirit, that we may perfectly love

thee' and wo'rthily magnify thy holy name' thro' Chriſt our Lord ℟.

Gōd ſpake theſe words' and ſaid" Ī' am the Lord thy God" thou ſhalt have none o'ther Gods but me"'.

Lord have me'rcy upon us' and incline our hearts to keep thi's law"'

Thou ſhalt not make to thyſelf any graven image' nor the likeneſs of any thing that is in heaven abo've' or in the earth beneath' or in the waters u'nder the earth" thou ſhalt not bow do'wn to them' nor wo'rſhip them" for Ī' the Lōrd thy Gōd' am a jea'lous God' and viſit the ſins of the fathers' upon the chi'ldren' unto the third and fourth generation of them that hate me' and ſhew mercy unto thouſands in them that lo've me' and keep my commandments"'.

Lord, &c.

Thou

Thou ſhalt not take the name of the Lord thy God in vain" for the Lord will not hold hi'm gui'ltleſs' who taketh his name in vain"'

Lord, &c.

Remember' that thou keep hòly the Sabbath day" ſi'x days ſhalt thou labour'. and do àll that thou haſt to do" but the ſe'venth day' is the Sa'bbath of the Lord thy God"' In i't' thou ſhalt do no manner of work" thou' and thy ſon' and thy daughter" thy man-ſervant' and thy maid-ſervant" thy cattle' and the ſtranger that is within thy gates"' For in ſi'x days' the Lord made heaven and earth' the ſea' and all that in them is" and re'ſted the ſeventh day" wherefore the Lord ble'ſſed the ſeventh-day' and ha'llowed it"'

Lord, &c.

Honour thy Father and thy Mother' that

thy days may be lo`ng in the land′ which the Lord thy God giveth thee′″

Lord, &c.

Thou ſhalt do no mu`rder′″

Thou ſhalt not commit adu`ltery′″

Thou ſhalt not ſtèal′″

Thou ſhalt not bear fàlſe witneſs againſt thy neighbour′″

Thou ſhalt not covet thy neighbour's ho`uſe″ thou ſhalt not covet thy neighbour's wìfe″ nor his ſe`rvant′ nor his màid′ nor his o`x′ nor his àſs′ nor a`ny thing that is hīs′″

Lord have me`rcy upon us′ and write all theſe thy laws in our heàrts we beſeech thee =

Ālmighty Gōd′ whoſe kin`gdom′ is everla`ſting′ and po`wer′ i`nfinite″ have me′rcy upon the whole church″ and ſō rule the heart of thy choſen ſervant′ George′ our King and Governor′ that Hē′ know-

ing

ing whòſe miniſter he is' may' above all things' ſeek thy honour and glory''' And that wē' and all his ſubjects' duly conſidering whòſe authority he hath' may faithfully ſerve' honour' and humbly obey him' i'n thēe' and fo'r thēe' according to thy bleſſed word and ordinance' thro'' Jeſus Chriſt our Lord''' Who' with thee' and the Holy Ghoſt' liveth and reigneth ever o'ne God' world without end =

I believe in òne Gōd' the Father Almighty' maker of heaven and earth' and of all things vi'ſible and i'nviſible'' and in o'ne Lōrd' Jeſus Chriſt'' the only begotten Son of God'' begotten of his Father before all worlds'' Gōd òf God' Līght òf light' ve'ry God òf very God'' bego'tten' not màde'' being of o'ne ſubſtance with the Father' by whom all things were made''' Whō' for us men' and for our ſalvation' came down from Heaven' and was incar-

nate by the Holy Ghoſt' of the Virgin Mary' and was made man" and was crucified alſo for us under Pontius Pilate" He ſuffered' and was buried' and the third day he rôſe agaĭn' according to the ſcriptures' and aſcended into Heaven" and ſiteth on the right hand of the Father"' And He ſhall come agai'n' with glôry' to ju'dge both the quick and the dead" whoſe kingdom ſhall have no end"' And I believe in the Hôly Ghôſt' the Lord and giver of life" who proceedeth from the Father and the Son" who' wi'th the Father and the So'n together is worſhipped' and glorified", who ſpake by the prophets"' And I believe one Ca'tholic and Apoſto'lic Church" I acknowledge o'ne baptiſm for the remiſſion of ſins" and I look for the reſurre'ction of the dea'd' and the life of the world to co'me.' =

In

In the prayer for the King there is often a falſe emphaſis laid in the following ſentence, thus—'that He knowing whoſe mi-'niſter he is'—whereas it ſhould be—'that he' knowing whòſe miniſter he is'—that is, knowing that he is the miniſter of the Almighty God—And the ſame emphaſis ſhould be preſerved in the ſubſequent part—'and that we, and all his ſubjects, duly conſidering whòſe authority he hath, &c.' for the ſame reaſon.

There is a paſſage in the Creed often faultily delivered, in the following manner —'Go'd of Go'd, Lìght of lìght, ve'ry God of ve'ry God'—In which mode of expreſſion—'Go'd of Go'd'—according to the common acceptation, it would imply a ſuperiority in him over God; as, when we ſay, 'King of Kings;' but, by laying the ſtreſs on, '*o'f*, as 'God o'f God'—the true meaning is pointed out, which is, 'God

proceeding fro'm God, light fro'm light, very God fro'm very God.'

I ſhall now proceed to the reſt of the ſervice of the Communion.

'Let your light ſò ſhine before men' that they may ſèe your good works' and glorify your Father which is in Heaven =

Lay not up for yourſelves treaſures upon ear'th' where the ruſt and moth doth corrupt' and where thieves break thro' and ſteal" but lay up for yourſelves treaſures in Hea'ven' where nèither ruſt nor moth doth corrupt' and where thieves do no't break thro' and ſteal =

Whatſoever yè would that men ſhould do unto yoù' even ſò do unto the'm" for this' is the law and the prophets =

Be mèrciful after thy po'wer" if thou haſt mu'ch' give ple'nteouſly" if thou haſt li'ttle' do thy diligence gladly to give o'f that

that little" for ſo gathereſt thou thyſelf a good reward' in the day of neceſſity =

He that hath pity upon the pòor' lendeth unto the Lòrd" and look what he layeth oùt' and it ſhall be paid him agai'n =

Ble'ſſed be the man that provideth for the ſi'ck and nèedy' the Lōrd ſhall deli'ver him in the time of trouble =

Ālmighty and e'verliving God' who by thy holy Apoſtle has taught us to make prayers and ſupplications' and to give thanks for all men" we humbly beſeech thee' moſt mercifully to recèive theſe our prayers' which we offer to thy divīne Majeſty" beſeēching thee to inſpire continually the unive'rſal church' with the ſpirit of truth' unity' and concord"' And grant that all they that do confe'ſs thy hōly nāme' may agrèe in the trùth of thy hōly wōrd' and live in ùnity' and godly love"'

We beſeech thee alſo' to ſave' and defend' all Chri'ſtian Kings' Princes' and Governors" and eſpe'cially thy ſe'rvant George' our King' that under him we may be godly and quietly governed'" And grant unto his whole council' and to all that are put in authority under him' that they may truly' and indi'fferently' miniſter ju'ſtice" to the pu'niſhment' of wi'ckedneſs and v'ice" and to the mai'ntenance of thy true religion and vi'rtue'" Give grace' O Heavenly Father' to all Biſhops and Curates' that they may both by their life' and do'ctrine' ſet forth thy true and lively word' and rightly and duly adminiſter thy holy ſacraments'" And to all thy people' give thy heavenly grace" and eſpe'cially to this congregation here preſent' that with meek heart' and due reverence' they may hear' and receive thy holy word' truly ſerving thee in holineſs and righteouſneſs all the days

days of their life''' And we moſt humbly beſeech thee' of thy goodneſs Ō Lōrd' to co'mfort and ſu'ccour all them' who' in this tranſitory life' are in trouble' ſorrow' need' ſickneſs' or any other adverſity''' And we alſo ble'ſs thy hōly nāme' for all thy ſervants departed this life' in thy faith and fear'' beſeeching thee to give u's grace' ſō to follow thèir good example' that wi'th thēm' wē may be partakers of thy Heavenly kingdom''' Grant this' Ō Fāther' for Jeſus Chriſt's ſake' our ònly mediator and advocate =

Dèarly beloved in the Lòrd'' Ye that mind to come to the holy Communion of the Body and Blood of our Saviour Chriſt'' muſt conſider' how Saint Paul exhorteth all perſons' di'ligently to try and examine themſelves' before they preſùme to eat of tha't bread' and drink of tha't cup''' For' as the be'nefit is grēat' if with a true pe'ni-

tent

tent heàrt′ and lìvely fàith′ we recèive that holy ſacrament″ (for the'n′ we ſpi'ritually eat the fleſh of Chriſt′ and drink his blood″ then we dwell in Chriſt′ and Chriſt in u's″ we are one wi'th Chriſt ' and Chriſt with u's″) ſo is the dànger great if we receive the ſame unwo'rthily‴ For then′ we are gui'lty of the body and blood of Chriſt our Saviour″ we eat and drink our own damnàtion′ not conſidering the Lord's body″ we kindle God's wràth againſt us″ we provoke him to plague us with diverſe diſeaſes′ and ſundry kinds of death‴ Judge therefore yourſe'lves′ Brethren′ that you be not judged of the Lòrd″ repent you truly for your ſins paſt″ have a lively and ſtedfaſt faith in Chriſt our Saviour″ amend your lives′ and be in perfect charity with all men″ ſo ſhall ye be mèet partakers of thoſe Holy Myſteries‴ And above àll things′ you muſt give moſt humble and heàrty thanks′ to God the Father′ the Son′

and

and the Holy Ghoſt′ for the rede\mption of the world′ by the death and paſſion of our Saviour Chriſt′ both Gòd′ and màn″ who did humble himſelf even unto the death upon the Croſs′ for u\s′ miſerable ſinners″ who lay in darkneſs and the ſhadow of death′ that he might make u\s the children of God′ and exalt us to everlaſting life‴ And to the end that we ſhould àlway remember′ the exceèding great love of our Maſter and only Saviour′ Jeſus Chriſt′ thu\s dying for us″ and the innùmerable benefits′ which by his precious blood-ſhedding he hath obtained to us′ Hē′ hath inſtituted and ordained Holy Myſteries′ as pledges of his love′ and for a continual remembrance of his death′ to our great and endleſs comfort‴ To Hi\m therefore′ with the Fàther′ and the Hòly Ghòſt′ let us give′ as we are moſt bounden′ conti-\nual thanks″ ſubmitting ourſelves whòlly′

to

to hi's holy will and pleaſure" and ſtu'dying to ſerve him' in trùe hōlineſs and rīghteouſneſs' all the days of our life=

Ye' that do truly' and ea'rneſtly repent you of your ſins" and are in love and charity with your neighbours" and intend to lead a nèw life' following the commandment of God' and walking from he'nceforth in his holy ways" draw near with faith' and take this holy ſacrament to your comfort" and make your humble confeſſion to Almighty God' meekly kneeling upon your knees=

Ālmighty Gōd' Father of our Lord Jeſus Chriſt' Màker' of āll thīngs' Ju'dge' of āll mēn" we acknow'ledge' and bewàil our manifold ſins and wickedneſs' which we from time to time moſt grìevouſly have committed' by thought' word' and deed' againſt thy divine Majeſty" provoking moſt ju'ſtly thy wrath and indignation againſt us"

us''' We do ea'rneſtly repe'nt' and are heàrtily ſo'rry for theſe our miſdoings''' The reme'mbrance of them is grìevous unto us'' the bu'rden of them is into'lerable''' Have me'rcy upon us' have me'rcy upon us' mōſt merciful Father'' for thy Son our Lord Jeſus Chriſt's ſake' forgi've us all that is paſt'' and grant that we may ever herea'fter ſerve and pleaſe thee' in newneſs of life'' to the honour and glory of thy name' thro' Jeſus Chriſt our Lord =

Almighty God' our heavenly Father' who' of his great mercy' hath promiſed forgiveneſs of ſins' to all them that with hearty repentance' and true faith' turn unto him'' have me'rcy upon you'' pārdon and deli'ver you from āll your ſi'ns'' confi'rm and ſtren'gthen you in all goo'dneſs' and bring you to everla'ſting life' thro' Jeſus Chriſt our Lord =

Hēar' what co'mfortable words' our Sa-viour Chriſt ſaith' unto āll that truly turn to him"

Come unto mē' all ye that travel' and are heavy laden' and Ī will refre'ſh you"'

Sō God lo'ved the world' that he gàve his only begotten Son' to the end that all that beliève in him' ſhould not pe'riſh' but have everlaſting līfe =

Hear alſo what Saint Paul ſaith"

This' is a true ſaying' and worthy of āll men to be received' that Chriſt Jeſus came into the world' to ſave ſinners =

Hear alſo what Saint John ſaith"

If any man ſi'n' we have an A'dvocate with the Father' Jeſus Chriſt the righte-ous" and Hē' is the propitiàtion for our ſins =

Li\ft up your hēarts"

We lift them u\p unto the Lòrd"'

Let us give tha\nks unto our Lord God"

It is meet and right sò to do"'

It is ve\ry meet' right' and our bounden dùty' that we ſhould at āll tìmes" and in āll plàces' give tha\nks unto thēe' Ō Lōrd' Hōly Fāther' Almīghty' everla\ſting God"'

Therefore with àngels' and àrchangels' and with āll the company of Hea\ven' we laud' and magnify thy glōrious nāme' evermore prāiſing thee' and ſaying' Hōly' hōly' hōly' Lord God of hoſts" Heaven and Earth are fu\ll of thȳ glōry"' Glòry be to thee' Ō Lōrd mōſt Hīgh =

We do not preſume to come to this thy table' Ō mērciful Lōrd' truſting in our o\wn rìghteouſneſs' but in thȳ manifold and great me\rcies"' We are not worthy ſo much as to gather up the crumbs under thy table" but thou art the sàme Lord'

whoſe property is ' àlways to have me'rcy "' Grant us therefore ' grācious Lōrd ' sò to eat the fle'ſh of thy dear Son Jeſus Chriſt ' and to drink his bloo'd ' that oūr ſi'nful bodies ' may be made clèan ' by hi's body " and our sòuls waſhed through his moſt prēcious bloo'd " and that wè ' may evermore dwell in hi'm ' and hè ' in u's =

Almighty God ' our Heavenly Father ' who ' of thy tender mercy ' didſt give thine only Son Jeſus Chriſt to ſuffer upon the croſs ' for our redemption " who made there ' by his o'ne oblation of himſelf ōnce offered ' a fu'll ' per'fect ' and ſuffi'cient ſacrifice ' oblation ' and ſatisfaction ' for the ſins of the whōle world " and did i'nſtitute ' and in his holy Goſpel command us to conti'nue ' a perpe'tual memory of that his precious death ' until his coming agai'n " Hèar us ' O merciful Father ' we moſt humbly besèech thee ' and grant that we '

receiving theſe thy creatures of bread and wine ' according to thy Son our Saviour Jeſus Chriſt's holy inſtitution ' in reme'mbrance of his death and paſſion ' may be partakers of his moſt bleſſed body and blood ''' Who ' in the ſame night that he was betrayed ' took bread '' and when he had given thanks ' he brake it '' and gave it to his Diſciples ' ſaying '' Take ' eat ' this is my body which is given for yòu ' do this in remembrance of mè ''' Likewiſe after ſupper he took the cup '' and when he had given thanks ' he gave it to them ſaying '' Drink ye all of this ' for this is my blood of the Nèw Teſtament ' which is ſhed for yòu ' and for ma'ny ' fo'r the remiſſion of ſins ''' Do this ' as oft as ye ſhall drink it ' in remembrance of me =

The bo'dy of our Lord Jeſus Chriſt ' which was given fo'r thee ' preſerve th'y body and ſoul unto everla'ſting life ''' Take '

and eat thi\s' in remembrance that Chriſt dïed for thèe' and feed on him in thy heàrt' by fàith' and thankſgi\ving =

The bloo\d of our Lord Jeſus Chriſt' which was ſhed fo\r thee' preſe\rve thy body and ſoul unto everla\ſting life''' Drink thi\s' in remembrance that Chriſt's blood was ſhed for thèe' and be thankful =

O Lord' and Heavenly Father' we thy humble ſervants' entirely deſire thy fatherly goodneſs mercifully to accept thi\s our ſacrifice of prâiſe and thankſgi\ving'' moſt humbly beſeeching thee to grant' that by the merits and death of thy Son Jeſus Chriſt' and through faith in his blood' we' and all thy whole Church' may obtain remi\ſſion of our ſins' and all o\ther benefits of his paſſion''' And hēre we offer and preſe\nt unto thee' O Lord' ourſe\lves' our sòuls and bo\dies' to be a rèaſonable' hòly' and li\vely ſacrifice unto thēe'''

thee ''' Humbly beſeeching thee that all wē' who are parta'kers of this Holy Communion' may be fu'lfilled with thy grace and Heavenly benediction ''' And although we be unwo'rthy' through our ma'nifold sins' to offer unto thee a'ny ſacrifice' yet we beſeech thee to acce'pt this our bounden duty and ſervice'' not weighing our me'rits' but pardoning our offe'nces' through Jeſus Chriſt our Lord'' b'y whom' and wi'th whom' in the unity of the Holy Ghoſt' all honour and glory be unto thèe' Ō Fāther Almighty' world without end =

Glōry be to Gōd on hìgh'' and on ea'rth' pēace' gōod wīll towards me'n''' We praiſe thee' we bleſs thee' we worſhip thee' we glorify thee' we give thanks to thee for thy great glory' O Lord God'' Heavenly King'' God the Father' Almighty''' O Lord' the only begotten Son Jeſu Chriſt'' O Lord Gōd' La'mb of God' So'n of the

Father' that takeſt awày the ſi'ns of the worl'd" have mercy upon us" Thōu' that takeſt awày the ſi'ns of the worl'd' receive our prayer" Thōu that ſitteſt at the rìght hand of God the Father' have mèrcy upon us'" For' Thōu ònly art hōly' Thōu ònly art the Lōrd" Thōu ònly' Ō Chrīſt' with the Hōly Ghoſt' art mōſt hīgh' in the glory of God the Fàther =

The pēace of Gōd' which pa'ſſeth āll underſtanding' keep your hearts and minds in the know'lege and lo've of Gōd' and of his Son Jeſus Chriſt our Lord'" And the ble'ſſing of God Almighty' the Fàther' the So'n' and the Hòly Ghoſt' bē amongſt you' and remàin with you ālways =

Aſſiſt us mercifully' O Lord' in theſe our ſupplications and prayers" and diſpoſe the way of thy ſervants towards the attàinment of everla'ſting ſalvātion" that among all the chanḡes and chances of this mortal

life'

life' they may ever be defe'nded by thy moſt grācious and rea'dy help' through Jeſus Chriſt our Lord =

Grant' we beſeech thee' Almighty God' that the words which we have heard thi's day with our oùtward ēars' may' through thy grace' be ſo grafted i'nwardly in our heàrts' that they may bring fòrth in us' the frūit of goo'd living' to the honour and praiſe of thȳ name' through Jeſus Chriſt our Lord =

Prevent us' O Lord' in all our doings' with thy moſt grācious fāvour' and further us with thy conti'nual hēlp' that in āll our works' begu'n' conti'nued' and e'nded in thēe' we may glōrify thy hōly name" and finally' by thȳ mercy' obtain everla'ſting life' through Jeſus Chriſt our Lord =

Almighty God' the fountain of all wiſdom' who knoweſt our neceſſities befòre we aſk' and our ignorance i'n aſking" we

beſeech thee to have compaſſion upon our infirmities" and thoſe things which' for our unworthineſs' we dare not' and for our blindneſs' we cannot aſk" vouchſafe to give us' for the worthineſs of thy ſon' Jeſus Chriſt our Lord =

Almighty God' who haſt promiſed to hear the petitions of them that aſk in thy ſon's name' we beſeech thee' mercifully to incline thine ear to us' that have made now our prayers and ſupplications unto thee" and grant that thoſe things which we have faithfully aſked' according to thy will' may effectually be obtained' to the relief of our neceſſity' and to the ſetting forth of thy glory" through Jeſus Chriſt our Lord =

I ſhall not enter into any particular remarks on this part of the ſervice, as it would only be repeating obſervations already made on

on ſimilar paſſages: yet there is one part of it, where the bread and cup are diſtributed to the communicants which I cannot paſs over, and which is capable of great improvement merely by the force of a different emphaſis. It is uſually thus delivered —'The body of our Lord Jeſus Chriſt which was given for thee, preſerve thy body and ſoul to everlaſting life. Take and eat this in remembrance that Chriſt died for thee, and feed on him in thy heart by faith with thankſgiving.'—Now as this is ſpoken in their turns to each communicant, the latter part would have much more force if the emphaſis were placed upon, *thee*, as thus—'take and eat this' in remembrance that Chriſt died for *thèe*'—as it would bring it more home to each individual. And I would reſerve this emphaſis for the latter place, rather than give it to the former, where it is ſaid—'The body of

our Lord Jeſus Chriſt which was gi'ven for thee, &c.' becauſe there is ſomething more affecting and emphatical in the laſt expreſſion—' who died for thèe'—and two ſimilar emphaſes in the two contiguous paſſages would not have a good effect. There is another emphaſis in the firſt part which ought alſo to be changed from the uſual manner of delivering it—' The bo'dy of our Lord Jeſus Chriſt preſerve thy bo'dy and ſoul, &c.' Here the two emphaſes on the ſame word, *body*, have a bad effect; and therefore one of them ſhould be changed, as thus—' The bo'dy of our Lord Jeſus Chriſt ' preſerve th'y body and ſoul, &c.' But the emphaſis on the word body is to be reſtored in the ſecond part, where the cup is adminiſtered, and only the blood of Chriſt mentioned; as thus—' The blood of our Lord Jeſus Chriſt ' which was ſhe'd for thee ' preſerve thy bo'dy and sòul unto ever-

laſting life.'—But in this alſo I would preſerve the emphaſis on the word, *thee*, in the latter part, thus—'Drink this in remembrance that Chriſt's blood was ſhed for *thèe*' and be thankful.

Having now gone through thoſe parts of the Church-ſervice which are in moſt general uſe, I ſhall leave the remainder of the Liturgy to the particular inveſtigation of each individual, by the help of thoſe general lights which have been thrown out during the courſe; and which, if due attention be paid to them, will be found ſufficient guides. I would recommend it to all who are deſirous to make themſelves maſters of the other parts of the ſervice, to follow the model here laid down for them. That is, to write out ſuch parts as they want to deliver properly, without any of the uſual ſtops; and after having conſidered them well, to mark the pauſes and empha-

ſes,

ſes, by the new ſigns which have been annexed to them, according to the beſt of their judgment. But above all I would have them particularly attentive to the pauſes, in the obſervation of which the generality of readers are chiefly defective, as the clearneſs of the meaning, and the ſolemnity of the ſervice, ſo much depend upon them. The different degrees of length in the ſeveral pauſes, muſt be left to every one's own judgment. To proceed thus far will be ſufficient to ſuch as are contented to diſcharge their office with due decorum, without aiming at any thing beyond it. But to ſuch of the clergy as are men of true piety and devotion, and conſequently deſirous of exciting them in others, I would recommend it to go farther; and as ſoon as they ſhall have made themſelves maſters of the right manner of reading, to lay aſide the uſe of the book entirely, and deliver

the whole from memory. For it is impoſſible whilſt the eye is on the book, that the heart can be upward; and therefore no earneſt and fervent prayers can be produced, which alone can inſpire the liſtening congregation with true devotion. I once prevailed upon a clergyman, a man of real piety, to try this experiment; and it is incredible what effects were produced by it. I have heard many of his auditors declare, among whom were ſeveral reſpectable members of his own order, that they never knew what it was to have true devotion excited, or to pray fervently in church, till they heard him deliver the ſervice in that manner. I know that this will be attended with ſome difficulty at firſt, as they who have been always accuſtomed to the aſſiſtance of the book, may loſe their preſence of mind when deprived of that aid, and not be able to repeat even what is perfectly roted on the memory,

memory. Like perſons acouſtomed to ſwim with the help of corks, who would immediately ſink if they were deprived of them. Nay, I have known ſome clergymen ſo exceedingly timid in that reſpect, that they never could venture even to deliver the Lord's prayer before the ſermon, without having it written down. The way to get the better of ſuch apprehenſion will be to practiſe it firſt in private family duties; and when they find they can perform it there without difficulty, they will be emboldened to do the ſame in public worſhip alſo. But for their farther ſecurity they may for ſome time turn over the leaves of the ſervice as they advance, ſo as always to have the paſſage before them which they are reciting, to which they may have recourſe in caſe they ſhould at any time find themſelves at a loſs. Every clergyman, upon trial, will find that this change of mode will not only produce

produce excellent effects on the congregation, but will be the ſource of a perpetual fund of ſatisfaction to himſelf. For as nothing can be more irkſome than the drudgery and wearineſs ariſing from going over continually one and the ſame ſettled ſervice, in the uſual cold and mechanical way; ſo nothing can cauſe greater inward ſatisfaction than praying from the heart, as all muſt have felt who pray earneſtly in their private devotions. How much more pleaſing muſt it be to a paſtor, when he not only feels himſelf the delight ariſing from a pure and rational devotion, but reflects that he is communicating ſenſations of the ſame kind to his flock; and by ſo doing takes the moſt effectual method to recover the ſtrayed, and conduct the reſt in the right way.

DISCOURSES,

Properly marked, to ſerve as Leſſons to practiſe on in the Art of Reading.

DISCOURSE I.

WHILE the utmoſt efforts of art and induſtry are exerted ' in improving every thing for the uſe of man ' the moſt important article of all is neglected " which is ' the improvement of man himſelf "' For ' if men are not prepared by proper culture ' to eſtimate juſtly the real value of things ' they will be apt to prize thoſe things moſt ' which leaſt deſerve it " if they are not qualified to purſue what is conſo-

nant

nant to the nòbler part of their nature' they will certainly be attracted by ſu'ch objects' as ſolicit the appetites and paſſions belonging to the bàſer part''' If they are not rendered capable of reliſhing intelle'ctual enjoyments' they will of courſe be abſorbed in thoſe of the ſe'nſual kind =

The grèat boundary between the human and brute ſpecies' ſeems to have been overloo'ked' or ſlightly touched upon by philo'ſophers'' fŏr' while ſo'me placed it in rationality'' ſo'me' in riſibility'' and o'thers' in the erect poſture of man' and his walking upon two legs'' the grèat and o'bvious diſtinction ſeems to have been forgot'' which is' that all the nòbler faculties of man' require pàins and cu'lture to produce and carry them to perfection'' while thoſe of animals' grow to it of còurſe' without any aſſiſtance' in the ſame manner as in trees and plants =

The

The trùe object of philoſophy ſhould therefore be' to conſider' firſt' in wha't the perfection of man's nature conſiſts" and then to ſeek out for ſu'ch a mode of educàtion' as is moſt likely to produce that perfection =

Man is a co'mpound being" He is the link between ſpi'ritual' and a'nimal exiſtence' and partakes of bòth their natures" but he has alſo ſomething peculiar to himſe'lf'" His intelle'ctual faculties' prove his alliance to a ſupèriour claſs of beings" his ſe'nſual appetites and paſſions' ſhew his affinity to brùtes" but it is in the powers of the imaginàtion' that we are to ſeek for his own peculiar' or hùman nature' as diſtinguiſhing him from the brùte ſpecies' on the o'ne hand" and the purely ſpi'ritual' on the o'ther =

As rèaſon' preſides over the intellectual" pa'ſſion' over the ſe'nſitive" ſo fa'ncy' governs

verns this part of the human frame''' And of all the faculties belonging to man' this seems to be the most constant in its operations' and the most extensive in its influence''' The power of fancy over ideas of sensation and reflection', is unbounded''' she creates beings of her own'' and so great is her influence' that beings of her creation' often make deeper impressions on the minds of men' than such as have a real existence''' She excites' modifies' and directs the passions of man' at her will''' Not only his sports and pleasures' but even his more serious pursuits in life' are too frequently under her direction''' The history of every nation in the world' will furnish out innumerable instances' of her unbounded influence' over the most important concerns of man' in religion' government' laws' morals' philosophy' and the arts''' And her present despotic

power' which ſhe exerciſes over mòſt articles in life' cannot better be deſcribed or explained' than by the ſingle term' Faſhion''' Nor ſhall we wo'nder at the mighty influence of fancy' when we conſider' that this faculty never cèaſes to act''' When the i'ntellect is wèary of its labours' and demands res't'' when the ſe'nſual appetites and paſſions are ſàted' and dormant'' fancy ſtill continues for e'ver on the wing' for ever unwèaried in her purſuits''' Nay in ſleep itſel'f' when every o'ther faculty is locked up' ſhe aſſer'ts her empire over the human mind' and fro'lics there at large in all the wild luxuriance of dreams=

From thi's view of her power' we may ſee' that tho' ſhe may be an excellent all'y to reaſon' yet if ſhe does not acknow'ledge his ſuperiority' and is not content with a ſtate of ſubordinàtion to his orders' ſhe may either ſtrengthen the a'nimal part of man's

man's nature' or ſet up an indepe'ndent power of her òwn' ſuperiour to bòth''' Let us conſider her in theſe thrèe lights''' As an all'y to rèaſon' ſhe partakes of the divìne nature of the ſoul' and has the whole ſtore of intellectual ideas at command''' She takes her flight with a bold wing thro' infi'nity' uncircumſcribed by ſpace or time'' Reaſon' her chief and guide' all the while àiding and dire'cting her courſe''' In thi's employment' ſhe adds plea'ſure to the operations of the intellect' and adòrns ſcience ſo as always to make it delightful''' Thus ſhe produces a fund of pleaſure far ſuperiour to thoſe of the ſe'nſual kind' and of courſe obtains an aſcendant over the a'nimal faculties' and draws them after her into a due ſubordination to the intelle'ctual''' Su'ch were the effects produced by the cultivation of the nòbler arts' in ancient Greece and Rome =

As an ally to the paſſions' I mean of the ſenſual kind' ſhe is confined with them to crawl the earth''' In this abject ſtate' ſhe ſoon becomes a ſlave to the paſſions' and her exertions in this employment' ſerve only to degrade men below beaſts''' This depraved condition of man' has been largely ſet forth' in the hiſtory of the Epicurean ſect' in that of the Sybarites' the Capuans' and modern Italy'' it is to be feared too that examples of this ſort' are not wanting in our own country =

When ſhe ſets up for herſelf' and acknowledges no ſuperiour' her vigorous and wild ſallies thro' unknown regions' without guide or director' are either vain and fruitleſs' as has been ſeen in the vaſt variety of ſyſtems in ſpeculative philoſophy' which have been produced in different ages and countries of the world' by the wild imaginations of men'' or elſe they have been

been productive of the worſt diſorders in human affairs; when exerted about the practical duties of life; in religion; politicks; and morals. Her efforts here ſerve only to pervert man from the great end of his being; to rob him of all his animal; as well as rational enjoyments; in order to ſubſtitute her own viſionary ones in their room; and often to change his nature; and incline him to that; which we are told belongs to ſpirits reprobate. Such; we know; have been the effects at all times; of extravagant enthuſiaſm and wild ſuperſtition.

When we look into the hiſtory of the world; we ſhall find that fancy has been but ſeldom employed in her moſt glorious ſphere; that of aſſiſting human nature in its progreſs towards perfection; on the contrary; her chief office has been; to debaſe; or pervert mankind. The reaſon of which

is' that thi's part of the human frame' has' in moſt nations of the world' been wh'olly negle'cted' and left to cha'nce''' There has been care taken in many' even to exce'ſs' to improve the intellectual powers'' by which' numbers have ſpent their lives frùitleſsly in abſtract ſpeculations' and ùſeleſs' often impe'netrable metaphyſics''' Law-givers and magiſtrates have endeavoured to reſtrain the paſſions moſt dangerous to ſociety' within pro'per bounds' by pènal laws''' Moraliſts and philoſophers have tried to prevail on men to dò their duty' by ſhewing them what it i's'' whilſt the imagination left to itſe'lf' unguided and unreſtrained' laughs at their vàin attempts' and ſhews itſelf pa'ramount to all the dictates òf rèaſon' to āll laws' divìne and hùman =

It is evident that the perfe'ction of man's nature' can be attained ònly by a pro'per cultivàtion

tivàtion of the ſe'veral fa'culties' belonging to the ſe'veral pàrts of his co'mplicated frame' in a dùe degree of ſubordinàtion''' That the intelle'ctual' or ra'tional part' ſhould hold the firs't rank in improving and directing the imaginàtion'' and that bòth ſhould unite' in reſtraining and guiding the a'nimal part''' This can be done ònly by a right education'' and there ne'ver has been ye't' in a'ny age or country' a na'tional mode of education eſtabliſhed with tha't view =

To cultivate the nòbler powers of the human mind' ſo as to carry them to perfe'ction' is againſt the very ſpi'rit of deſpo'tic government'' and in repu'blics' the Ariſtocra'tic form approaches too near ty'ranny' and the Dèmocratic' too near a'narchy'' or the ſtru'ggles between the two' occaſion too much fluctuàtion' to admit of any ſòlid eſtabliſhment of that ſort''' It

is only in the we'll poized government of Bri'tain' that ſu'ch a balance might alſo be kept up in the little ſtate of ma'n''' And upon a compariſon of the ſtate of the human mind' with that of the Britiſh conſtitution' we ſhall find that the o'ne' bears a ſtrong reſemblance to the o'ther''' Reaſon may be conſidered as veſted with the ki'ngly power'' the paſſions' as the Co'mmons' that furniſh the ſupplies to action'' and the powers of imagination' as the Lo'rds' who ſtand as a barrier between the two o'ther ſtates' to prevent ty'ranny' from the too great exertion of authority in the o'ne'' and a'narchy' from the unruly turbulence in the o'ther =

Now if the minds of the inhabitants of this country' were formed' by a ſuitable education' correſpo'ndent to the nature of the conſtitution' which ought to be the caſe in all wiſe ſtates' it would produce

ſu'bjects'

ſubjects worthy of ſo noble a form of government and capable of ſupporting it againſt any efforts which might be made to overthrow it. Nor would there be found ſo much difficulty in accompliſhing this point as may at firſt view be imagined. It would be brought about by a change in a ſingle article wherein we have proceeded very erroneouſly ever ſince the revival of letters; and which change would be allowed upon the ſlighteſt examination to be much for the better and likely to produce the happieſt effects.

To ſhew this in as ſhort and clear a light as poſſible let it be remembered that the inſtrument uſed to cultivate all the nobler faculties of man is language. Now there are two ſorts of language in uſe; the one ſpoken; the other written. The one manifeſted by the living voice; the other by the dead letter. The one Divine

given

given by God himſe'lf" the other' hùman' the invention of ma'n"' Ha've we neglect-ed then the inſtrument provided for us by the Allwiſe Arti'ficer' who be'ſt knew what was fitted to carry his òwn work to perfection" ha've we changed it for one' the invention of ſhòrt-ſighted ma'n' and beſtowed all our pains upon the culture of the la'tter' wholly neglecting the fòrmer" and ſhall we hope to do it with impùnity"'. No' there is not a'ny deviation from Nature' which is not attended with proportional ill effe'cts" but moſt of àll' in this mòſt important article' upon which' the rìght cultivation of all our nobler faculties' depen'ds =

Thought and feeling' make up the whole of man's perceptions"' Theſe are communicated by twò ſpecies of language' utterly di'fferent' and indepe'ndent of each other"' Wor'ds' make up the language of

of thought′ or ideas″ the language of feeling′ or inward emotion′ is compoſed of tònes′ loo`ks′ and ge`ſture‴ It is true they may be unìted′ and when cultivated togèther′ and brought to perfe`ction′ they may carry the whòle of man's nature to perfection àlſo‴ But when the language of ideas′ or thought′ comes to be ſèparated from the language of feeling′ or emotion″ when words alòne are attended to′ without a`ny regard to their concomitant tones′ looks′ and geſture″ it is only the intelle`ctual part that can be improved by it′ and tha`t too′ not nèarly in an equal degree′ as when they are unìted″ whilſt the more refined powers of the imaginàtion′ and the delicate ſenſibilities of the heàrt′ remain dormant′ and wild fancy and the paſſions are left to riot at large‴ Mere words′ or the language of idèas alone′ tho′ delivered with all the clearneſs of the be`ſt under-

underſtanding' never yet had any power over the paſſions' nor could excite any feeling" whilſt tones' looks' and geſture' even in an irregular ſtate' have a very powerful influence over the human mind'" Of this we have daily inſtances in the little effects produced by pulpit-elocution' from very rational diſcourſes' delivered coldly from notes" and on the other hand' in the extraordinary impreſſions made' by the wild uncultivated oratory of the Methodiſt preachers'" And our theatrical repreſentations ſhew clearly' how neceſſary the language of tones' looks' and geſture' is' to diſplay the workings of the imagination' and all the internal emotions of the mind" for' were the actors to deliver their parts' with the ſame unanimated' motionleſs declamation' which is generally uſed in other places' who could endure to ſit out a play =

What have we then to do' but to desert the wrong course in which we set out' and go back to that' which Nature herself has pointed out to us''' To bestow our chief pains' upon the cultivation of the living tongue' and consider the written language' as it ought to be' in a subordinate light'''

To keep a due balance in the constitution of the human mind', between the unfeeling despotism of the intellect' on the one hand'' and the blind impetuosity of the passions' on the other'' it is necessary that the powers of the imagination should be cultivated to the utmost' and regulated by the nicest art''' This can be done by no other medium' but that of language'' and the language employed in this work' must be that of emotions' not merely that of ideas'' it must be the language of the imagination and the heart'

united

united to that of the intellect''' It is the imaginàtion' as was before obſerved' which chièfly diſtinguiſhes man from all other animated beings'' and on tha't account' bears the grèateſt ſway over mankind''' It is therefore of the u'tmoſt importance' that it ſhould be under the guidance of the nòbler part of man's nature' not made ſubſervient to the bàſer''' Since therefore the alliance of fancy with reaſon' in a due ſtate of ſubordinàtion' is of ſuch moment to the welfare of mankind' and is ſo neceſſary to the advancement of human nature towards its ſtate of perfection' let us inquire how ſu'ch a union may beſt be accompliſhed''' Na'turally' none ſuch ſubſiſts'' it muſt therefore be a work of àrt'' and if there bè an art' to whoſe perfection it ſhould be neceſſary that the intelle'ctual powers' in their moſt improved ſtate' ſhould hold the fir'ſt rank'' and thoſe of the imaginàtion'

alſo

alſo cultivated to the hìgheſt' ſhould hold the ſe'cond' and be ſubſervient to the other' in order to controul and regulate the paſſions'' we need ſeek no farther for the perfection of hùman nàture' than in the perfection of tha't àrt'''

It is manifeſt that ſu'ch an art' muſt be the moſt comprehe'nſive of all others'' it muſt take in the whole co'mpaſs of man's faculties' whether of the i'ntellect' the imaginàtion' or the ſe'nſes''' And as the operation of theſe can be manifeſted only by the méans of natural' or artificial ſigns'' by words' tones' looks' and geſture'' it muſt be an art that inſtructs mankind in the full i'mport' proper ùſe' and commànd' of all thoſe ſigns''' In ſhort' the art neceſſary to carry human nature to perfe'ction' and to diſplay àll its faculties in their full fòrce and lu'ſtre' can be no other than the art of o'ratory =

I know

I know how ſtrangely ſuch an aſſertion muſt ſound' in an age' wherein this art is unſtu'died' unpra'ctiſed' nay almoſt unknown"' I know with what force of arms all the powers of prejudice will riſe againſt ſuch a paradox"' I know how much the va'nity of human nature' which has taught us to conſider ourſelves as the moſt illu'ſtrious of nations" and the pride of philo'ſophy' which has ſet up an indepe'ndent throne amongſt us' and claims the ſole right of empire over the mind' muſt be alarmed at a doctrine which ſtrikes at once at the very foundation of their authority"' But from prejudice' vanity' and pride' let us appeal to the throne of reaſon' and ſee whether this opinion be not founded in the nature of things' and whether it has not alſo been confirmed by experience"' To prove that the art of oratory is ſu'ch a one as I have deſcribed' we need only conſider

wherein

wherein the pre-e'minence of human nature' over the re'ſt of the animal creation' conſiſts''' Let us follow the ùſual diſtinction made on this occaſion' that of rèaſon and ſpèech'' without reference to the imaginàtion' which yet I have ſhewn to be more pecùliarly the characteriſtic of our nature''' Under the term reaſon' I here include all the intelle'ctual faculties'' under the term ſpeech' all the artifi'cial and na-'tural ſigns' whether words' tones' looks' or geſture' by which the exe'rtions of thoſe faculties' are ma'nifeſted and communicated''' The la'tter part' clèarly and unque'ſtionably belongs to oratory' and is its pecùliar province''' The former alſo' ſo far as the internal exertions' and progreſs of the intellectual faculties' depend upon the ùſe of thoſe ſigns' ſo far muſt tha't too rely upon the aſſiſtance of that art''' And when it is conſidered that without the

uſe of thoſe ſigns' the mind could ſcarce make a'ny progreſs in knowledge" and without a rìght uſe of them' muſt continually fall into e'rrour" it will be found that the improvement of the intellect itſe'lf' muſt in a great meaſure depend upon it'" But with regard to the more refined powers of the fa'ncy' and the more delicate affections of the heàrt' it is impo'ſſible without the aid of this art' that they ſhould be manifeſted ſo as to produce any grèat effect'"

Having thus ſhewn the neceſſity of this art to the cultivation of man's nòbler faculties' let us now ſee' whether by the accompliſhment of it' they are not brought forward alſo in their due ſtate of ſubordinàtion'" Whò does not ſee that the intellectual powers muſt hold the fi'rſt rank' and regulate all the reſt' in the exerciſe of that art'" Whò does not ſee that fancy acquires her greateſt fòrce and òrnament' when under

der the direction of the intellect''' And who does not ſee that the union of theſe two muſt of courſe give them an empire over the paſſions' to govern them at will''' The perfection of this art therefore' neceſſarily includes the perfection of all man's nobler faculties' and is' on that account' of all others' the art moſt worthy of man's attention'''

Now let us ſee how far this hypotheſis has been ſupported by experience''' For' if what I have advanced upon this ſubject be well founded' it will follow that the people of thoſe countries' where the greateſt pains were taken to cultivate and refine their ſpeech' and where the ſtudy and practice of oratory' were moſt general'' approached the neareſt to the perfection of human nature''' But does hiſtory warrant the truth of this''' Let us try''' What nations were they who applied themſelves to thoſe ſtu-

dies ' and the practice of tha't art ''' We know but of twò ' from the creation of the world to this hour '' the Grēeks ' and Rō-mans ''' Do not their very nàmes flaſh conviction on us ''' Need there mòre be ſaid to prove the point ''' Are not theſe the ve'ry nations allowed by the univerſal voice of āll mankìnd ' to have excelled all o'thers ' and to have carried human nature to a degree of perfection ' which none befòre them ever reached ' none ſi'nce have arrived at ' even with the aſſiſtance of their a'dmirable prècepts ' and brìght exa'mples '' together with many glòrious lìghts and adva'ntages which thēy wa'nted ''' Were not theſe the ònly nations that ever were maſters of the oratorial art ''' Will not thi's ſatisfy us ''' Do we want fàrther proof that it was to tha't art they were indebted for their pre-eminence over the reſt of the world ''' Let us examine at what pèriod of time it

was the Greeks ſhone forth in all that blaze of glory" we ſhall find it was' when oratory had reached its meri'dian''' Among what parti'cular people of Greece' did the gra'nd conſtellàtion of human excellencies ariſe' whoſe number and luſtre have not been èqualled ſince ſun and moon were made''' Among the Athènians' where oratory reached its hìgheſt pitch''' When did the æra of the Ròman glory commence''' Not till after the art of oratory had arrived at its ſu'mmit''' In bòth nations when did this ſplendour vaniſh''' When the ſu'n of oratory was ſe't =

Is there any doubt ye't remaining''' Wi'll not the reaſon and nature of things' corroborated by the ſtrongeſt facts' overthrow prèjudice''' Sha'll we not believe in the amazing powers of eloquence' the accounts of which are ſo ſtrongly authe'nticated' unleſs ſhe ſhould preſent herſelf to our ſe'nſes'

in all the charms wherewith ſhe was o'nce adorned' and through the'm' fòrce conviction on our minds''' It is to be feared a proof of thi's kind is not to be expe'cted by us' in our pre'ſent ſtate''' Much time' much pàins did it coſt the a'ncients' before they brought that art to perfection'' much time' much làbour muſt it coſt the mo'derns' before they can attempt to ri'val them in that point''' Yet ſurely' from circumſtances' and the nature of things' we may form a ju'ſt idea of the charms and powers of oratory' without having them exe'mplified to us' in a li'ving inſtance'''

Imagine to yourſelves a Demo'ſthenes' addreſſing the moſt illu'ſtrious aſſembly in the wor'ld' upon a point' whereon the fàte of the moſt illuſtrious of nations' depe'nded''' How āwful' ſu'ch a meeting''' How vāſt' the ſu'bject''' Is ma'n' poſſeſſed of talents a'dequate to the great occaſion'''

ſion'' Adequate — Yes' ſupèrior''' By the power of his eloquence' the augu'ſtneſs of the aſſe'mbly' is lo'ſt' in the di'gnity of the o'rator'' and the impòrtance of the ſu'bject' for a while ſuſpe'nded' by the admiràtion of his ta'lents''' With what ſtre'ngth of àrgument' with what po'wers of the fa'ncy'' with what emòtions of the heàrt' does he aſſàult and ſu'bjugate the whòle ma'n' and at ònce ca'ptivate his rèaſon' his imaginàtion' and his pa'ſſions''' To effect this' muſt be the u'tmoſt effort' of the moſt impròved ſtate of human nature''' Not a fa'culty that he poſſeſſes' is hère unemplo'yed'' not a fa'culty that he poſſeſſes' but is hère exe'rted' to its hìgheſt pitch''' All his inte'rnal powers are at work'' all his e'xternal' teſtify thèir energies''' With-i'n' the memory' the fancy' the judgment' the paſſions' are all bu'ſy'' withòut' every mu'ſcle' every ner've is exe'rt-

ed″ not a fèature′ not a li`mb′ but ſpèaks‴ The organs of the bo`dy′ attuned to the exertions of the mìnd′ thro' the ki`ndred organs of the hearers′ inſtantàneouſly′ and as it were with an ele`ctrical ſpirit′ vibrate thoſe energies from ſoùl to ſoùl‴ Notwithſtanding the dive`rſity of minds in ſuch a multitude′ by the lìghtning of eloquence′ they are me`lted into ōne màſs″ the whole aſſembly actuated in ònе and the sàme way′ become as it were but ōne ma`n′ and have but ōne vòice‴ The unive`rſal cry is′ Let us march againſt Phi`lip′ let us fight for our li`berties′ let us co`nquer′ or diè‴

Here ònly it is′ that the admirable mechaniſm of the human frame′ sō far as it regards a union with an intelle`ctual mìnd′ and sō far as it is fitted to diſplay āll the hidden powers of that mind to vièw′ ca`n be manifeſted‴ In thèſe exertions′ the

divine

divìne part of us' becomes as it were an object of the ſe'nſes" it is to be ſeèn' to be hear'd" it lìghtned' in the èye of a Pericles" it thu'ndered' from his voìce"' If any one dòubt of the truth of what I have here advanced' let him reflect' whether there is any o'ther ſituation in life' any o'ther art or profeſſion' in which it is po'ſſible for man' at o'nce to diſplay' àll the force' of àll his faculties' both of bo'dy' and mìnd"' If there be no't' the point muſt be gràntedˈ" Compare Xe'rxes' on his thròne" Phi'lip' in the battle of Chæronèa" Archimèdes' in his clo'ſet" or Vi'rgil' in his ſtu'dy" with Demo'ſthenes' rouſing the Greeks to the preſervàtion of their liberties — How do the Kin'g' the ge'neral' the philo'ſopher' and the pòet' ſin'k below the o'rator =

What a magni'ficent idea' and yet how ſtrictly ju'ſt' has the enthuſiaſtic ſpirit of

Milton

Milton preſented to us ' of the power of the orators of old ' in the few following admirable lines " where ſpeaking of thoſe of Athens ' he ſays—

Thoſe ancient ' whoſe reſiſtleſs eloquence
Wielded at will that fierce democracy "
Shook th'arſenal ' and thunder'd over Greece
To Macedon ' and Artaxerxes' throne "' =

Ō thou genius of eloquence ' that didſt once irradiate thoſe thy twō favourite nations ' and beam around them a luſtre more than human " whither art thou fled "' Thou who didſt love to dwell with liberty ' why haſt thou refuſed to viſit this land of freedom "' But thy indignation is juſtly kindled againſt us " we have paid thee nō homage " whilſt all our vows are addreſſed to a uſurper ' who was once thy ſervile miniſter "' It has therefore fared with us ' as with the Iſraelites ' when they worſhipped an idol of

their ōwn ha\ndiwork ' and the li\ving Go\d ' withdrèw hìs pre\ſence from them ''' Britons be wìſe " appèaſe the angry Genìus " court him to be propi\tious to your vows ''' Dedicate but o\ne temple to him ' he will e\nter it " he will ki\ndle the ſacred fire ' never more to be exti\nguiſhed ' and ſpread a nèw glory round the land ''' Under his beni\gn influence ' the àrts will revìve ' as of òld " reli\gion and mo\rals ' flou\riſh " li\berty ' be ſecùred " and Britain ſhall reign a Queèn among the nations ! 'till time ſhall be no mòre =

DIS-

DISCOURSE II.

THE motives to induce ge'ntlemen to promote a plan for cultivating the living language' and the powers of elocution' have been already ſuffi'ciently urged in my former diſcourſe''' But there is ano'ther part of the human ſpecies' and ſurely the moſt àmiable' that are èqually concerned in it' I mean the fàir ſex''' I know not by what ſtrange fatality it has happened' that in the impòrtant article of educàtion' they have ſcarcely been conſidered''' The lordly maſters of the creation have chalked out a courſe of inſtruction for themſe'lves' but the wo'men are left to make the beſt uſe of their talents that they ca'n' without àid or aſſi'ſtance''' And yet' that they

they are born with minds capable of as high improvement as thoſe of the other ſex' has been amply proved in the inſtances of ſeveral ladies' who have diſtinguiſhed themſelves as eminently in their ſphere' when they have had equal advantages of culture''. Is it wiſe' is it politic in men' to make no proviſion for the improvement of the minds of thoſe' who are to be their neareſt and deareſt aſſociates in life''. With what juſtice can they afterwards complain' when they do not meet with the delights of a rational ſociety with thoſe' whoſe minds have never been ſtored with knowledge'' Or how can they blame them for paſſing their time in trifling amuſements' when they have not been prepared to fill it up in any other way'' This neglect has been owing to cauſes which it would not be difficult to explain' were it neceſſary at preſent to enter upon the diſcuſſion'' but I believe

believe all the world are of opinion that it is time ſome re'medy were applied," and I am much deceived if what I am about to propoſe' will not open a nèw path of education to the ladies' which will terminate in the completion of all that is to be wi'ſhed for by the'm in that point"'

To put this in a clear light" let us only conſider' what the na'tural conſequences would be' of introducing the trùe art of reading"' Of all arts it would be found the moſt bewi'tching' when people ſhould have made any progreſs in it upon ſùre grounds"' In that caſe it would prove the moſt plèaſing exerciſe when alòne' and make every one enter into the ſpi'rit of an author with ten times the reliſh" and in co'mpany' it would be conſidered as one of the fòremoſt accompliſhments' and which would moſt contribute to the entertàinment of the hearers"' How delightfully

fully would the compoſi'tions of our poets ſound from their ſweet voices'' and how irreſiſtible muſt they themſelves prove' if they approached nearer to the perfe'ction of their nature' as deſcribed by Milton in his 'Eve' where he ſays—

——————ſuch prompt eloquence
Flow'd from her lips 'in proſe' or numerous verſe''
More tùneable' than needed lute or harp
To add mòre ſweetneſs'''

More tuneable indèed than lute or harp would ſuch elocution be' and furniſh an accompliſhment fàr more plèaſing' indepe'ndent of its uti'lity' than a'ny of the ſplendid trifles' nòw in faſhion''' The fund of entertainment of this kind would be inexhàuſtible' from the i'nfinite number of authors' and variety of their compoſitions' both in poetry and proſe''' But above

above àll ' what a delìghtful employment would it be to mo'thers ' were they but qua'lified for the taſk ' to inſtruct their little prattlers themſe'lves ' in the rudiments of a pure and corre'ct ſpeech ' inſtead of leaving them to be corru'pted by ignorant mercenaries ''' How muſt their hearts glòw within them ' upon finding the ſuce'ſs that would attend their labours '' when they might hope they were forming future pro'ps to our declining chur'ch ' and future bu'lwarks to our tottering ſtàte ''' With what cordial delight muſt the fàther of a family ' behold the mo'ther of his chi'ldren ' engaged in ſo ùſeful and àmiable a taſk '''

It is well known that the fi'rſt examples of eloquence ' exhibited at Ròme ' in any degree of perfection ' were produced from the early pains taken with the Gracchi ' by their mother Cornelia '' a woman born with

un-

uncommon talents for elocution' and the firſt perſon known in that ſtate' to have cultivated powers of this kind' as far as her own application could go' at a time when the art was utterly unknown' and the great article of ſpeech was left wholly to the guidance of chance' as amongſt us at this day''' But if the art of ſpeaking were now to be revived'' and if the ladies had the advantage of regular inſtruction in it' have we not reaſon to believe that there might many Britiſh Cornelias ariſe' to form orators ſuperior to the Gracchi'' for this we know was the caſe at Rome' after that art had been introduced'''

In this way' ladies' you would be in your proper ſphere'' you would be the help-mates you were deſigned to men''' Nature made you of a ſofter clay' of a more delicate mould than ours''' She has given you nicer ſenſibilities of heart' more

e'xquiſite perce'ptions of fa'ncy''' It is your pecùliar province therefore' to mould the te'nder heàrt' and teach the you'ng idèa how to ſhoot''' Let the part of ma'n be' to guide the more vi'gorous underſtanding''' Man' is formed for pu'blic' as well as for prìvate life'' wo'man' for private life ònly''' Let the experienced father inſtruct the child in what is fit for his pu'blic ſphere'' let the ſkilful mother train him in what reſpects dome'ſtic life''' The care of èach'' is èqually neceſſary to form complète me'n'' and the mòſt accompliſhed men the world has ever ſeen' we're formed in this way =

But now let us conſider ſome conſequences ſtill mòre important' that would ne'ceſſarily follow from this''' Upon making ſome pro'greſs in the art of reading' it would be found impoſſible to arrive at perfe'ction in it' without a complete knowledge

ledge of the language both in its gramma-tical and rheto'rical parts''' It would be found impra'cticable to deliver intelligibly to o'thers' what they did not thoroughly underſtand themſe'lves'' to give grace in utterance to elegance of expreſſion' which they did not perceive'' or due force to ſentiments which they did not feel''' A thorough knowledge therefore both of gra'mmar and rhe'toric' would become abſolutely neceſſary to this end''' But as theſe are dry and laborious ſtudies' they are not likely to be vo'luntarily purſued' without ſomething to ſweeten the toil''' This' I have ſhewn' would not be wa'nting to thoſe' who ſhould have made any progreſs in the art of reading''' The lights which the two ſtudies would mutually throw on each other' would make the taſk eaſy'' and the delight propoſed by accompliſhing the en'd' would make them even fo'nd of the means''' Where labour is lo'ved' it ceaſes to be labour''' Let

therefore that o'ne point be eſtabliſhed' let there be a method of teaching young ladies to read we'll' upon principles of grammar and rhetoric' they will apply themſelves to ſtudy the beſt writers with àrdour' becauſe with delìght''' In the Engliſh language alòne' there will be found a ſuffi'cient number of authors' in e'very ſpecies of writing' to ſtore their minds with àll kinds of knowledge' which can be either ùſeful' or ornamen'tal'' and they will have been prepared before-hand' to diſpla'y that knowledge' whenever there is occàſion for it' in the be'ſt' and clèareſt light''' In thi's caſe' ladies would have a manifeſt ſuperio'rity over the men' in ſeveral important articles' whilſt the pre'ſent mode of education is continued''' They would have no occaſion to grudge the men their extràordinary labour in ſearch of knowledge' through the roùnd about' ſteèp' and per-

plexed paths of La'tin and Grèek" when they might arrive at the ſàme end' in hàlf the time' through the èaſy and plea'ſant road of their mòther to'ngue"' They would have no cauſe to envy them their acquiſitions in two dea'd languages' which they are never after to have an opportunity of diſpla'ying' either by ſpeèch' or writing" whilſt they ſhall be miſtreſſes of the li'ving language' which alòne is employed on àll occaſions' whether of ùſe' or òrnament' either by the to'ngue' or the pe'n"' Let the me'n boaſt that they can write La'tin correctly" let them ſmile' and be content with ſpeaking and writing En'gliſh in its purity"' Let thòſe' value themſelves on their critical ſkill in the works of Homer' Sophocles' Virgil' and Horace' in the ori'ginal" let theſe' be content with reading them in tranſlàtions' nor think they lòſe much by the difference" but let

them plume themſelves on their ſuperiority' if they ſhould have a cleàrer perception' and a ni'cer reliſh of the beauties of Milton' Shakeſpeare' Pope' and Swift''' Let me'n' pride themſelves upon their knowledge in logic' metaphyſics' mathematics' and other ſpeculative ſciences'' let the elegant arts' and all that can contribute to the happineſs of ſòcial life' or the delight of ſòcial converſe' be the ſtudy and employment of the fàir''' Theſe will be the natural conſequences of making the art of reading' and the grammatical ſtudy of Engliſh' the two fundamental articles in fèmale education'''. But the good will not ſtop hère'' it will prove' in its conſequences' equally beneficial to the me'n''' For ſhould thēy' from the inveterate force of cuſtom' perſevere in their òld track' ſoon after theſe ſtùdies ſhall have been purſued with ſucceſs by the làdies'

they

they muſt be adopted by the me'n alſo' and made part of their courſe''' A young man of one and twenty' after having finiſhed his ſtudies' would be aſhamed to be outdone by a girl of ſixteen' in propriety and grace of elocution' and in a critical knowledge of our mother-tongue''' This' will excite an emulàtion' which will tend to the improvement of bòth parties''' A reliſh for the ſàme art' and purſuit of the ſàme ſtudies' would neceſſarily produce in the two ſexes' ſuch a deſire of commùnicating their thoughts' and diſpla'ying their talents to each other' as to introduce that gòlden ſtate of ſocial converſe' which is ne'ver to be hoped for' but where the ſociety is compoſed of bòth ſexes''' The me'n' would no longer be devoted to the bo'ttle' or gàming'' nor would the làdies find' ſuch ſuperlative delight' in a ròut' or a dru'm''' The ſuperior pleaſure ariſ-

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ſelves" for ſhould they
upon their old weapon' the
neglect of ſpeech" and on
the dead languages' without
their own" they would find
overmatched in all topics of con-
and victory declare itſelf on the
the ladies"'

DIS-

DISCOURSE III.

IN my two former diſcourſes' I endeavoured to ſhew the great importance of cultivating the li'ving language' towards the general improvement of human nature itſe'lf' in all its nòbler faculties and powers''; in thi's' I ſhall conſider its uſe more particularly with regard to ſocìety' in the improvement of ma'nners and converſâtion'''.

It is evident that a general application to boòk-language' with a total neglect of the li'ving tongue' is no't the way to improve the faculties of ſpèech''' Accordingly we find that in a country abounding with excellent wrìters' a good ſpèaker is almoſt a pro'digy''' No obſervation is more common' than that boòkiſh men are remarkable

markable for tacitu`rnity''' Nor is this ſilence to be conſidered as a mark of wi`ſdom' or the effect of deep thi`nking' as is generally ſuppoſed' for in fact ſuch men find it di`fficult' thro' want of practice' to expreſs their thoughts with èaſe' and therefore avoid ſpeaking as pàinful''' Yet many of them can wrìte their ſentiments readily' becauſe they have been accu`ſtomed to writing''' Whilſt on the other hand' a ſuperficial man of the world' by being habituated to converſàtion' ſhall always be able to expreſs his thoughts' however ina`ccurately' yet with volubi`lity and frèedom'' tho' infinitely inferiour to the ſtùdious man' both in knowledge of things and words'' as would èvidently appear ſhould they bòth reduce their thoughts to w`riting''' Thus the lea`rned' often thin`k' without ſpèaking'' and o`thers' too often ſpèak' without thin`king''' They who have the be`ſt materials

materials for converſation' cannot make uſe of them for want of a frèe utterance" and they who have a rea'dineſs of ſpeech' want the neceſſary matèrials' to make it anſwer a'ny end' either of plea'ſure' or pro'fit'" Does not the neglect of this uſeful branch of education' tend to make men mi'ſers in knowledge' to brood in ſèeret over their hoard of ideas' and to engage in ſe'lfiſh purſuits'"

There was ſome years ſince given to the world an 'Eſtimate of the manners of the the times' which were referred by the author to the principle of effe'minacy'" But it might as ju'ſtly be aſſerted' that the Thames owes its plenty of water' to ſome ſmall ri'vulet that runs into it' as that the variety of corruptions' and depraved manners of the age' were owing to a principle' whoſe operations are confined to ſo na'rrow a ſphere'" It is ſurpriſing that the reverend

reverend author ſhould not have recollected the true ſource' pointed out every where throughout the whole Chriſtian diſpenſation' of the chief vi'rtues belonging to man' I mean bene'volence" ſtyled in the ſcripture phraſe' Cha'rity" and conſequently its oppoſite' ſe'lfiſhneſs' muſt be the ſource of our worſt vices'" And ſhould a new eſtimate be made' it would be found that all the polluted manners of the times' which he has in vain endeavoured to derive' from his ſcanty rill' effe'minacy" naturally flow from the ple'nteous fountain of ſe'lfiſhneſs'" The virtues and vices' in all ages and countries' have had their different degrees of aſcendency' in proportion as the o'ne' or the o'ther of theſe principles had the predo'minance'" And indeed as all the principal virtues and vices' depend upon the proper diſcharge of our ſocial duties' or the contrary' they can be

referred

referred to no o'ther ſource'" Now nothing can contribute more to the propagation of ſe'lfiſhneſs in this country' than the aſcendency which the wri'tten language has obtained amongſt us' over that which is ſpoken'" In order to prove this' I muſt beg my hearers to recollect a propoſition' ſufficiently made out in a former diſcourſe' that the mere language of ideas' whether written' or ſpoken' can' of itſe'lf' have no other power but that of conveying know'ledge' and improving the underſta'nding" to touch the heart' and agitate the fa'ncy' it is requiſite that the language of emotions ſhould be joined with it" the language of tones' looks' and geſture'"

In all pu'blic communications by the living voice' three different effects will be produced' according as the ſpeaker negle'cts to unite theſe two languages" or as he unites them unſki'lfully and diſco'rdantly"

ly" or as he blends them in due proportion' ſo as to form harmony"'

In the firſt caſe' no emotion can poſſibly be communicated by the ſpeaker"' He who has no feelings in himſelf' nor makes uſe of any ſigns of feelings' can never work upon the ſenſibility of others"' He may communicate knowledge indeed' of a certain kind' and to a certain degree' provided his hearers will be at the pains of commanding their own attention' in ſpite of a dull monotony' whoſe very nature it is' to deaden and diſſipate attention"'

In the ſecond caſe' where the ſpeaker uſes the language of emotions unſkilfully and diſcordantly' he becomes either an object of ridicule or diſguſt' to his intelligent hearers" who ever after avoid him' or if they do attend' indulge themſelves in a malignant ſatisfaction' by laughing at his abſurdities"'

In

In the la'ſt caſe' rarely' very rarely ſeen amongſt us' where the ſpeaker blends the two languages pro'perly' the fancy' the paſſions' the underſtanding' are all pleaſingly agitated" each individual receives an addi'tional delight' from the ſum communicated to the who'le auditory" reflected from e'ye to e'ye' during a charmed atte'ntion to the orator" poured out from brea'ſt to brea'ſt' when his ſilence permits them to give way to the fulneſs of their hearts"' Perhaps there is no o'ther ſituation' in which the ſocial diſpoſition of mankind is ſo e'xquiſitely gratified"' They aſſemble at ſuch meetings with ſatisfa'ction in their looks' from expectation of the delight which they are to receive" they part with mutual congratulations' on account of mutual benefit and entertainment"' Su'ch an intercourſe' frequently repeated' tends to era'dicate all ſe'lfiſh paſſions" and to invi-

'gorate

'gorate all the finer emotions of bene'volence' and the grèat duty of Chriſtian charity''' The ju'ſtneſs of this picture' muſt be acknow'ledged by all' who at any time have heard goo'd preachers deliver their diſcourſes with fòrce and feèling'''

Of theſe thrèe ways' it is evident' that the firſt' is calculated to render us u'nſocial'' the ſecond' di'ſſocial'' and the third alòne can make us' what we were inte'nded to be' ſòcial beings'''

In the la'ſt of theſe' thro' want of inſtruction' it is exceedingly difficult to arrive at any degree of excellence' and therefore few make the attempt''' Vanity' or enthuſiaſm' have wrought upon ſome to adopt the ſe'cond method'' on which account' they are as much deſpiſed and avòided' by men of ſe'nſe and tàſte' as they are fo'llowed and admired' by foòls and fana'tics''' But the bulk of our pub-

lic ſpeakers' hopeleſs of attaining the perfection neceſſary to the thir'd method' and ſtudious to avoid the ill-conſequences of the ſe'cond' of courſe fall into the fir'ſt" in which' by not pretending to any me'rit' they diſarm ce'nſure" and paſs thro' life contented without ho'nour' provided they eſcape diſgrace"'

Su'ch being the ſtate of public elocution' few people can reap either pro'fit or plèaſure from it"' Men therefore in general have recourſe to boòks' both for inſtruction and entertainment"' This ſort of entertainment is in its own nature a ſe'lfiſh one' as the exerciſe is performed alòne' and the reader has no one to parti'cipate of his ſatisfaction"' Nor is there a greater enemy to faci'lity of utterance' than a habit of ſilent reading" or which more diſqualifies perſons from making a figure in converſation"'

But

But it may be ſaid ' that tho' in the preſent ſtate of public elocution ' the ſocial feelings are not exerciſed ' and that ſilent reading contributes to deſtroy them for want of communication ' which alone can give them vigour and ſpirit " yet when men come to mix with the wor'ld ' both in pri'vate and pu'blic ſocieties ' they will find that this deficiency is amply made up by converſation " and that all the ſocial feelings ' all the delicate ſenſibilities of our nature ' will be regulated ' and duly exerciſed ' by keeping good company "' Indeed if the uſual topics of converſation a're of that nature ' and if the world abounds in perſons who deliver themſelves upon ſuch topics with feèling and tàſte ' ſuch an effect might reaſonably be expected "' But if we examine the general ſtate of converſation amongſt us ' we ſhall find that it is rather calculated ' like that of public elocution ' to render us

u'nſocial' or di'ſſocial' than ſocial beings'''
The bulk of mankind may be divided into
four claſſes''' The firſt' and moſt numerous' conſiſts of the inſi'pids'' who' having li'ttle knowlege' li'ttle feeling' and le'ſs power of communicating them' are ſure they can make no figure in converſation'' and in order to conceal their deficiency' hide themſelves in perpetual crowds'' run to all public places' routs' aſſemblies' opera' playhouſe, &c. Theſe always wear the ſame countenance' have but o'ne ſet of phraſes' which they adapt to all topics' and ſpeak in the bon ton' that is' without any change of tone at all''' They would not for the world diſcover any emotion' either by look' geſture' or voice'' and by a conſtant habit of ſuppreſſing their ſigns' they at laſt come to ſubdue the emotions themſelves''' Even laug'hter' that happy gift of our Maker' to gladden the heart of man'

man' is looked upon by ſome of thoſe to be a brèach of decòrum' and therefore they take great pains to ſuppreſs it''' Thus having little pretenſions to rationality' the diſtin'guiſhing property of man' according to ſo'me philoſophers'' or to viſibi'lity' according to o'thers'' they have no o'ther characteriſtical mark of human creatures' but that of walking upon two' le'gs' with indeed the additional circumſtance of being always well dreſt''' Theſe beings by degrees loſe all feeling' and thus are rendered u'nſocial by ſociety''' Numbers of this claſs are to be found among what is commonly called the be'ſt company'''

The ſe'cond claſs' may be called the Di'ſputants'' who' having collected from books a heap of undige'ſted knowledge' and a very aukward and inaccurate manner of ſetting it fo'rth in diſcourſe' are engaged in en'dleſs controverſies and wrangles' main-

tained with great wàrmth and vìolence ' to the no ſmall rouſing and invigorating of all the wor'ſt paſſions of man ' pride ' envy ' hatred and malice ''' And thus are theſe men rendered di'ſſocial by ſociety ' and may juſtly be called ba'd company '''

The thir'd claſs ' conſiſts of the ſmàrts and the wi'ts '' who have only ſuch a ſma'ttering of knowledge ' as to look down with contem'pt on the inſipids ' and to make ſpòrt of the diſputants ''' Their fàvourite enjoyment ' is a perpetual ri'dicule of all that is ſèrious and goòd '' they attempt to laugh o'thers ' and really laugh themſe'lves ' out of all ſocial feelings '' and ſeem to think riſibility the trùe characteriſtic of man ''' Theſe are drea'ded and avòided by the Inſipids '' called ba'd company by the Diſputants '' and reckoned mìghty good company ' by foòls and themſel'ves '''

The

The fòurth claſs' is made up of thoſe', who give themſelves up to ſenſua'lity' volu'ptuouſneſs' and pro'fligacy of all ſorts" who conſtantly acting againſt the principles' upon which the nòbleſt purpoſes of ſociety are founded' may juſtly be termed A'ntiſocialiſts' and called the wor'ſt company in the world"'

It is mu'ch to be wiſhed' that the number of thoſe' whoſe converſation can at once enlìghten the underſta'nding' delìght the fa'ncy' and make the heàrt diſtend with bene'volent ſenſations' by means of a happy union of the twò languages of art and nature' were ſo great as to form a fi'fth claſs" but rarely are ſu'ch men to be found" and mòre rarely have they an opportunity of exerting their talents' in the di'ſſonance of mixed company' not tuned to their pi'tch"' Ha'ppy the man who can find ſu'ch a one' to be the chòſen companion

of his p'rivate hours" or who can now and then pick out a ſele'ct ſet' to parti'cipate of the ſatisfaction' which ſu'ch a one is capable of diffuſing' thro' perſons of nice ſenſibility and juſt taſte"'

It cannot be denied that the improvement of converſation' would greatly contribute to improve our ma'nners' and make us take delight in rational ſociety"' The way to improve our converſation' is' to make that a chief object of attention' in the educàtion of our youth' of bòth ſexes' by inſtructing them in all the points eſſential to it' inſtead of leaving it' as we do now' to cha'nce"' To attend to their ſpeech' from their fir'ſt efforts to articulate' to the u'tmoſt perfection of a refined elocution"' To make them ſtudy the preciſe mèaning of all the words and phraſes in their nàtive tongue"' By conſtant practice both in reciting the beſt works' and their own

own extemporaneous co`mments upon them' to give them a faci`lity' and e`legance of expreſſion''' All this will be done of coùrſe' if we will only make the li`ving language' as it oùght to be' our fir`ſt object of attention'' and conſider the wri`tten one' as it ſhou`ld be' only in a ſe`condary light''' The way to do this is obvious''' To form wrìters' you train them from the beginning' in the art and practice of wrìting'' to form ſpèakers' you muſt train them from the beginning' in the art and practice of ſpèaking''' This would be the moſt effe`ctual way' to check the progreſs of that ſo`rdid principle' ſe`lfiſhneſs' the nouriſher of every vìce'' and to give vigour to that nòble one' benèvolence' the ſource of every vi`rtue =

DIS-

DISCOURSE IV.

IN my three former diſcourſes' I endeavoured to point out the advantages which would reſult from the revival of the art of oratory' with relation to thrèe different articles''' The firſt' with regard to the improvement of human nature itſelf' in cultivating and diſplaying all the nòbler faculties of man''' The ſecond' with reſpect to the benefits which would reſult from it to the fèmale part of our ſpecies''' And the laſt' with regard to the general improvement of converſàtion' manners' and polìteneſs''' I ſhall nòw' take up the ſubject in a hìgher tone' and endeavour to ſhew the abſolute neceſſity there is' for the revival of that art' to preſerve the boaſted conſti-

conſtitution of Great Britain from ine'vitable deſtruction' by reſtoring to its due vigour the almoſt wòrn out pri'nciple' by which alòne it can be maintained for any length of time" I mean relìgion"' But as tha't is an article' which our ſhort-ſighted politicians have not' for many years' ſeemed to conſider as at all eſſe'ntial to the ſtàte' an opinion which has been too fàtally propagated thro' the land' I ſhall endeavour in the firſt place to prove' that however religion may be conſidered' in all o'ther ſpecies of government' as only contributing to the we'll-being of the ſtate' yet in that of Great Britain alòne' it is eſſential to its very exi'ſtence for any length of time"' And afterwards I ſhall ſhew how it may be reſto'red to its due health and vigour' from the pre'ſent deplorable ſtate of weakneſs' to which it has been redùced among us"'

Every kind of government hath its nà-ture' its en'd" and its pri'nciple"' Its nature' is its particular conſtitution or conſtruction to anſwer ſome en'd" its end' is that which is ſought after by ſu'ch conſtitution" and its principle' conſiſts in the mèans uſed to co'mpaſs that end"' From this view' it is evident that the principle is the moſt eſſe'ntial part" is the ſòul of government' which puts it into mòtion' which gives it life and a'ction"' The be'ſt conſtitution in the world' and framed to the be'ſt end' without a pri'nciple' is nothing but a name" and without a right one' muſt neceſſarily be deſtro'yed"' for' if the principle be wro'ng' a di'fferent end will be purſued' from tha't which was the object of its inſtitution"' It follows alſo' that the principle ſhould be ſùited to the end' not only in its nàture' but in its degrèe of power and ſtrength" for ſo far as it falls

falls ſhòrt of the end' ſo far is the government weak and defe\ctive"'

The natural order of inquiry therefore will be' whether we ha\ve a principle" whether the principle be ſùited to the nature of our government" and whether it be of fòrce enough to anſwer the end"'

All the different forms of government known in the world' may be reduced to three ſpecies" the repub\lican' monàrchical' and deſpo\tic"' To theſe' the celebrated Monteſquieu has annexed three di\fferent principles"' To the repu\blican' vi\rtue" to the monàrchical' ho\nour" and to the deſpotic' fèar"' In the fir\ſt' and la\ſt of theſe' he has inconte\ſtibly proved' that neither ſpecies of government could po\ſſibly ſubſiſt' but muſt change to ſome o\ther form' upon any o\ther principles than theſe"' But in what relates to the monàrchical' he has not ſhewn that clearneſs and

preciſion'

preciſion' which are manifeſted in the reſt of his work'''' As he ſeems to have formed his idea of monarchy' entirely from tha't under which he was bòrn' ſo he has laid down rules in ge'neral for it' from the parti'cular practice of that ſtate''' He hath accurately diſtinguiſhed between the two repu'blican forms' the Ariſtocra'tic' and Dèmocratic' and he has ſhewn the di'fferent ma'nner' in which the principle of virtue is to operate in thoſe di'fferent fòrms'' nor was there le'ſs reaſon to diſtinguiſh between the different forms of mo'narchy'' the le'ſs limited' approaching to the deſpo'tic'' and the mòre limited' bordering upon the repu'blican''' It will not require much penetration to diſcover' that ſu'ch a monarchy as tha't of England' ca'nnot ſubſi'ſt upon his principle of honour''' To convince an Engliſhman of this' there needs only to preſent him with part of the deſcrip-

deſcription which he himſe'lf gives of that principle''' 'By the laws of honour' he 'ſays' that the actions of men are not 'judged as goo'd' but as ſhi'ning'' nòt as 'ju'ſt' but as grèat'' not as rèaſonable' 'but extraòrdinary''' To this whimſical 'honour it is owing' that the virtues are 'only ju'ſt what it plèaſes'' it adds rules 'of its òwn invention' to every thing pre-'ſcri'bed to us'' it exte'nds' or li'mits our 'duties' according to its own fa'ncy' whe-'ther they proceed from reli'gion' po'li-'tics' or mora'lity'''' There is nothing ſo 'ſtrongly inculcated in monarchies' by 'the la'ws' by reli'gion' and ho'nour' as 'ſubmi'ſſion to the prince's wi'll''' '

Wha't are the neceſſary conſequences of ſuch a principle''' Monteſquieu himſelf has deſcribed them in glàring colours' in another place'''

'Am-

'Ambi'tion' joined to ìdleneſs' and 'bàſeneſs' to prìde" a deſire of obtaining 'ri'ches without làbour' and an ave'rſion 'to trùth" flattery' treaſon' perfidy' vio-'lation of engagements' contempt of civil 'duties' fèar of the prince's vi'rtue' hòpe 'from his wèakneſs" and above all' a per-'pe'tual ri'dicule caſt upon vi'rtue"'

Whether this bàneful principle' ſo in-compa'tible with the Britiſh conſtitution' has not' amongſt other weeds' been tranſ-planted into our ſoil' from a neighbouring country' each man's own obſervation will beſt inform him"'

As the profeſſed intention of Monte-ſquieu was' to treat accurately of all the various governments known in the world' and their ſeveral pri'nciples" it is evident that he has been defe'ctive in the execution of o'ne part of his deſign."' For though from his òwn deſcription' he found that

our form of government' would not come exactly under a'ny of the heads' into which he had diſtinguiſhed them" though he has allotted a ſe'parate chapter' to treat of our conſtitution as a diſti'nct ſpecies from any other" yet he has not thought proper to ſay one ſyllable about the pri'nciple by which it may be preſer'ved' but has contented himſelf with foretelling the means by which it will probably be deſtro'yed'" Let us try therefore whether this deficiency cannot be ſuppli'ed' and whether we may not be able to diſcover the o'nly principle' by which it is po'ſſible that our noble conſtitution can be ſuppo'rted and preſe'rved'"

As our conſtitution is made up of a due mixture of the three ſpecies of government' being partly monarchical' partly republican' and partly abſolute" it follows that no o'ne particular principle' belonging to a'ny of thoſe' will be ſufficient to anſwer

its end' though all three may be employed in it to advantage''' The bulk of the people ſhould be bred up to fear the laws'' which ſhould be conſidered as veſted with deſpotic power''' The legiſlative or republican part' ſhould have virtue for its object''' And the principle of honour' may be employed by the executive' or royal authority' with ſucceſs''' By honour' I do not here mean that baſtard kind before deſcribed' but that genuine refined ſort ariſing from a love of fame' and the rewards attending it'' which often ſupplied the place of virtue in republics'''

From this view' we may ſee the neceſſity there is for ſome other principle' to regulate theſe''' For when three different principles' act in one ſtate' without any ſubordination' or neceſſary dependance of the one on the other' it would be found impoſſible to confine each' within its due

bounds'

bounds' ſo that no o'ne ſhould become predo'minant" and as ſuch predominance of any o'ne of theſe' over the o'thers' muſt neceſſarily bring about a chànge in the conſtitution' the thing to be wiſhed is' that a principle of ſupèriour force' to a'ny' or àll of theſe together' ſhould be eſtabliſhed" whoſe office it ſhould be to preſer've the ba'lance between the o'thers' to reſtràin them within their dùe limits' and confine them to their pro'per o'bjects"' Nor have we fàr to ſeek for ſuch a principle" it ca'n be no other than that of reli'gion"'

To the great power and energy of this principle' Monteſquieu himſe'lf has borne teſtimony" for though he never mentioned it as a neceſſary one to any of the forms of government which he treats of' yet he occaſionally ſays' in a part of his work not profeſſedly upon that point' 'that the 'principles of Chriſtia'nity' deeply en-

'graved on the heàrt' would be infinitely 'more po'werful' than the fàlſe ho'nour 'of monarchies" than the humàne vi'rtues 'of republics" or the fe'rvile fèar of de- 'ſpotic ſtates"' Now as he had allowed in his examination of the Britiſh conſtitution' that it was the nòbleſt' and moſt pe'rfect form of government upon earth' ſo muſt it àlſo be allowed' that it ought to have the nobleſt and moſt perfect pri'nciple to ſupport it" which' by his òwn confeſſion' is that of trùe Chriſtia'nity"'

Nothing is more ſtrictly demonſtrable' than that nò ſpecies of government can lo'ng ſubſiſt' without o'ne of theſe four principles"' With regard to vi'rtue or public ſpirit' it is ſo far from operating as a ge'neral principle' that it hardly exi'ſts amongſt us' except in idèa" and the very notion of reducing it to pra'ctice' is become a ſubject of ri'dicule"' With reſpect

reſpect to ho'nour' it is to be feared that little of the ge'nuine kind remains amongſt us' and that we abound too much in that fàlſe ſpecies' which' among many o'ther bad qualities' we have imported from our neighbours''' And with regard to fèar' or reverence for the la'ws' the open violàtion' and bold defiance of them' in ſuch multitudes of àll ranks and orders' plainly ſhew that they have loſt mu'ch of their force''' If we ſhould be without reli'gion too' we ſhould then be a ſtate without a'ny principle' and conſequently ready for any chànge' that chance' deſign' or force may bring about'''

The famous Biſhop of Cloyne has drawn but too ju'ſt a picture of the depra'vity of the times' and the cauſe of it' in a diſcourſe addreſſed to magiſtrates' where he ſays' 'The pretenſions and diſcourſes 'of men' throughout theſe kingdoms'

'would' at first view' lead one to think 'that the inhabitants are all politicians" 'and yet perhaps' political wisdom hath 'in no age or country' been more talked 'of' or leſs underſtood'" Licence' is 'taken for the end of government' and 'popular humour' for its origin'" No 'reverence for the laws' no attachment to 'the conſtitution" little attention to matters 'of conſequence' and great altercations 'about trifles" ſuch idle projects about religion and government' as if the public had 'both to chooſe" a general contempt of all 'authority' divine and human" an indifference about the prevailing opinions' whether they tend to produce order or diſorder' 'to promote the empire of God' or the 'devil" theſe are the ſymptoms that ſtrongly mark the preſent age" and this could 'never have been the caſe' if a neglect of 'religion had not made way for it'"

If all this be true, as it undoubtedly is, there cannot be a ſubject of more importance, than to trace the cauſe of this general decay of religion amongſt us, and to point out the means of reſtoring the ſole principle, by which our conſtitution can be upheld, to its priſtine vigour."

Amid the many inquiries made into the cauſes of the decay of religion, and conſequential advances of infidelity for many years paſt, it appears to me that the chief ſource of both, has eſcaped obſervation; which is, a material defect in the education of thoſe deſtined for holy orders. I mean a neglect of cultivating the powers of oratory." In what I have to offer on this ſubject, I would not be underſtood to throw the leaſt reflection upon the clergy, an order of men for whom I have the higheſt reſpect; on the contrary, I mean in the cloſe of this diſcourſe, to ſtand forth

their cha'mpion ' and reſcue them from that load of blame ' which has been conſtantly ' with equal i'gnorance and inju'ſtice ' thrown upon them ' for an article in which they are nò way in faùlt " I mean the want of the powers of elocution "' And yet that the deca'y of religion ' has been chìefly owing to the wa'nt of thoſe powers in the prieſthood ' occaſioned by a negle'ct of cu'l-tivating them in our courſe of education ' is what I ſhall endeavour to prove in the remaining part of this diſcourſe "'

There are twò ways ' by which the pu-rity of religion and its precepts ' may be defended " by ſpèaking ' and by wrìting "' Speech ' is the immediate gift of God ' who has annexed to it ' when cultivated by man ' and brought to perfection ' powers almoſt mira'culous ' and an energy nearly divìne "' He has given to it ' tònes ' to charm the èar ' and penetrate the heart "'

he

he has joined to it ' a`ction and loo`ks ' to move the i`nmoſt ſòul ''' By that ' atte`ntion is kept up without pàin ' and convi`ction carried to the mind with delight ''' Perſuàſion ' is ever its atte`ndant ' and the pa`ſſions ' own it for a ma`ſter ''' Great as is the fòrce of its powers ' ſo unbo`unded is their exte`nt ''' All mankind are capable of its impreſſions '' the i`gnorant ' as well as the wiſe ' the illi`terate ' as well as the lea`rned '''

Writing ' is the invention of ma`n '' a mere work of àrt ' and therefore can contain no na`tural power ''' Its uſe is ' to give ſtabi`lity to ſound ' and pe`rmanence to thought ''' To prefe`rve words ' that otherwiſe might pe`riſh as they are ſpoke ' and to arre`ſt ideas ' that might va`niſh as they riſe in the mind ''' To aſſiſt the me`mory ' in trea`ſuring theſe up '' and to convey knowledge at di`ſtance ' through the

e`ye '

e'ye' where it could find no entrance by the èar'''

The vaſt ſuperio'rity of the fòrmer over over the la'tter' is obvious enough from this view''' There is not a'ny power belonging to the la'tter' which the fòrmer' wherever its influence can be exe'rted' does not poſſeſs in a more e'minent degree''' Whereas there are ma'ny powers belonging to the fòrmer' in which the la'tter has no ſhare''' Tha't works by the whole force of artifi'cial' as well as na'tural means'' thi's' by artifi'cial means ònly''' None but the lea'rned' can receive benefit from the o'ne'' all mankìnd' from the o'ther''' The one indeed ſhould be conſidered only as the ha'ndmaid of the other' and employed chiefly in ſu'ch offices' as ſhe ca'nnot do in her òwn perſon'''

Should therefore our clergy deſert the ſtrong na'tural means' given by Go'd himſe'lf'

ſelf, to ſupport religion and morality, ſhould they have recourſe to the weak, the artificial, the mere invention of man, is it ſtrange that their holy cauſe ſhould ſuffer? In attempting to ſupport it chiefly by polemical writings, have they not quitted their proper arms, and faſtneſſes, to engage the enemy at their own weapons, and upon their own ground? By the one, they might command the paſſions of mankind, and gain them entirely to their ſide; in the other, the paſſions, prejudices, and temporal intereſts of men, were too much againſt them, to expect they ſhould be impartial judges, of what was coolly offered to their underſtanding? In the former, the clergy had the field entirely to themſelves; no antagoniſt could riſe up after them, to eraſe whatever impreſſions their oratory had made? In the latter, they had as many adverſaries, as pleaſed

to

to take the field" ſkilled in all the weapons of lo`gic' and armed with the full force of ri`dicule" which was but too likely to make ſtro`ng impreſſions upon minds' that were prepoſſeſſed again`ſt them and their doctrines"' How was it poſſible therefore that they ſhould not lòſe their cauſe' when brought before pre`judiced judges" or how could they expect that truth ſhould prevail' when ri`dicule' not rèaſon' was ſet up to be its te`ſt"'

By this method' our divines have not only changed their cele`ſtial armour' made by God himſe`lf' for ſuch as was the workmanſhip of imperfect man" their weapons tempered in pure æthèrial fire' for thoſe of brittle ſteèl" they have alſo ſwe`rved from the exa`mple' and deſe`rted the me`thod pointed out by their divine foùnder"' It was by prèaching' not wrìting' that our bleſſed Sàviour propagated his doctrines"'

His

His example was followed by the Apo'ſtles' who committed nothing to wrìting' but plain matter of fact' and unadorned precepts''' It was the gift of the to'ngue' not the pe'n' which was miraculouſly beſtowed on the Apoſtles'' and it is to be ſuppoſed when they addreſſed the different nations' in their different languages' that they did it with fòrce and e'nergy''' In wha't ſort of ſounds' with wha't kind of geſture' muſt St. Pàul have ſpoke' when Felìx trembled''' With what power of o'ratory' muſt he have addreſſed the Athènians' when that po'liſhed people' looked upon him with ſuch admiràtion''' And wha't muſt have been the force of his e'loquence' when the men of Lyſtra called him Mercury' and would have paid him divine honours'''

The ſtu'dy' or negle'ct of this art' cannot poſſibly be a matter of indi'fference to us'''

us''' It muſt be productive of the be'ſt' or be attended with the wor'ſt conſequences''' It muſt either effectually ſupport religion' againſt all oppoſition' or be the pri'ncipal means of its deſtru'ction''' The Church-ſervice' according as it is either we'll or i'll adminiſtered' muſt excite great emòtions' or ſet people to ſleep'' it muſt give delight' or occaſion diſgu'ſt'' it muſt carry conviction of trùth with it' or appear ficti'tious''' And indeed nothing can contribute more ſtrongly to make the la'tter opinion prevail' than hearing its doctrines delivered in tones and accents quite fo'reign from nàture and trùth''' In thi's' as in life' the general maxim will hold good' that before you can perſuàde a man into any opinion' he muſt fir'ſt be convinced' that you believe it yourſe'lf''' This he can ne'ver be' unleſs the tones of voice' in which you ſpeak' come from the heàrt' accompanied by correſponding loo'ks and

ge'ſtures'.

ge'ſtures' which na'turally reſult from a man who ſpeaks in ea'rneſt''' On this account' whenever we ſee thoſe ſtrong ſta'mps of truth' made in nature's mint' the coin paſſes cu'rrent'' and the words are taken for ſte'rling'' where they are not very o'bvious' we ſuſpect' counterfeits'' and where they are a'bſent' we ſuppoſe the metal is baſe''.

If this be ſo' what muſt neceſſarily be the conſequence of the ma'nner in which our Church-ſervice is too frequently performed''' Muſt not truth itſe'lf paſs for fàlſehood' when covered all over with her vèil''' If none of the na'tural criterions' by which ſhe is diſtinguiſhed' appèar' muſt not all paſs for ficti'tious''' How can a clergyman hope to gain beliéf to what he utters' when he utters it not in ſu'ch a manner' as if he believed it himſe'lf''' This therefore may be conſidered as the

great

grèat ſource of irreligion" nor would it be a very co'nfident aſſertion to ſay' that this defe'ct in the miniſtry' has made mòre i'nfidels' than àll the arts and ſubtleties of the e'nemies to religion' put together'"

For as it muſt be allowed' that the divine ſervice' is too often performed in a ſlo'venly and diſagrèeable' or elſe in a còld and unaffe'cting manner" it follows that many of nicer taſte are kept awày from places of religious worſhip' through diſguſt" and they who continue to freque'nt them' may eaſily be made the wo'rſe by it' but can hardly receive much be'nefit'" Their devotion cannot be ràiſed' however it may fla'g' by hearing prayers i'll read" nor will the doctrines from the pu'lpit' acquire nèw force or credit' by being delivered in a lifeleſs manner' and in unna'tural tones'" The experience of mankind may be appealed to upon this occaſion' whe-

ther it is not generally confeſſed in wo'rds' as well as ſhewn in pra'ctice' that they perform this ceremony more out of decency and exa'mple' than from any aſſi'ſtance they find there to devo'tion' or any be'nefit from the ſe'rmon" and indeed were they no't to confeſs it' the general co'ldneſs and inatte'ntion' the le'vity in the behaviour of ſome' and drowſineſs even to profound ſleep in others' ne'ceſſarily infuſed by the opiate of a du'll mono'tony' would too plainly evince the truth of the obſerva'tion'".

It is chiefly owing to this defect in the miniſtry' that the ſacred order has not been able to maintain that ſupe'rior rank and influence in the world' to which in its o'wn nature it is entitled'" That it has in itſe'lf a pre-eminence over all o'thers' may be ſeen in the beautiful account given of the inſtitution by the Guardian'" 'If'

'says he' to inform the understanding' 'and regulate the will' is the most la'sting and diffusive benefit' there will not 'be found so useful and e'xcellent an in'stitution' as that of the Christian priest'hood' which is now become the scorn of 'fools''' That a numerous order of men 'should be consecrated to the study of the 'most sublime and benefi'cial truths' with 'a design to pro'pagate them by their dis'courses and writings'' to inform their 'fellow-creatures of the being and a'tributes of the Deity'' to possess their 'minds with the sense of a future state'' 'and not only to explain the nature of 'every virtue and moral duty' but like'wise to persuade mankind to the pra'ctice 'of them' by the most po'werful and en'gaging motives'' is a thing so e'xcellent' 'and necessary to the we'll-being of the 'world' that no body but a modern free-

'thinker

'thinker could have the fòrehead' or fo'l-
'ly' to turn it into ri'dicule'''

But neither the ſcorn of fools' nor the ridicule of free-thinkers' could in the leaſt affect' or deprèciate an inſtitution ſo e'xcellent in its nature' ſo ne'ceſſary to the welfare of mankind' if the miniſtry were rèally equal to the diſcharge of their office' in the moſt eſſe'ntial point''' Their chief end is' to infòrm the underſta'nding' and re'gulate the wi'll of others''' The firſt' cannot be done' unleſs their o'wn ideas are conveyed into the minds of o'thers' with perſpicuity and fòrce'' nor the laſt' unleſs the pa'ſſions of men are wrought upon' to excite them to goo'd works' and dete'r them from ſuch as are èvil'' inaſmuch as the paſſions are known to be the great movers to' or reſtrainers fro'm action'' neither of which ca'n be done without ſkill in oratory''' All o'ther requiſites to the prieſt-

hood' though poſſeſſed in the moſt e'minent degree' without tha't' will never anſwer its e'nd''' This is the preacher's i'nſtrument with which he is to wor'k'' and withòut this' his knowledge and piety are of little more uſe to the world', than the ſkill of a pàinter would be' without pe'ncil or co'lours'' or that of a muſi'cian' without the power of conve'ying ſoùnds''' Poſſe'ſſed of this', no artiſt whatever is mòre equal to the complètion of his deſigns'' for though the di'fficulty of arriving at the e'nd' be ſuitable to its uti'lity and gra'ndeur' and conſequently beyond that of all o'thers' yet the mèans are propòrtioned and a'dequate to the mighty work''' For whò upon earth can be compared in faculties and powers to the ma'n' in whom are united the trùe philo'ſopher' the Chri'ſtian hèro' and the pòtent o'rator''' Or ho'w could ſu'ch precepts fail of having

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their desired effect' which are founded on reason' supported by revelation' confirmed by the living example of the preacher' and impressed on the yielding mind by the irresistible charms of eloquence'"

Mr. Addison' in speaking upon this subject' has the following passage'" 'The 'light in which these points should be 'exposed to the view of one who is prejudiced against the names' religion' church' 'priest' and the like' is to consider the 'clergy' as so many philosophers' the 'churches' as schools' and their sermons' 'as lectures' for the information and improvement of the audience'" How 'would the heart of Socrates or Tully have 'rejoiced' had they lived in a nation' 'where the law had made provision for 'philosophers' to read lectures of morality 'and theology every seventh day' in several thousands of schools erected at the

pu'blic charge throughout the whole ' country'' at whi'ch lectures' all ranks ' and ſexes' without diſtinction' were ob- ' liged to be pre'ſent' for their ge'neral im- ' provement''' And what wi'cked wretches ' would they think thoſe men' who ſhould ' endeavour to defeat the purpoſe of ſo di- ' vine an inſtitution'''

What Mr. Addiſon has here advanced' would have had much more force' had he ſubſtituted the word o'rators' in the room of philo'ſophers'' and this would probably have been the caſe' could his aſſertion have been warranted by practice''' By orators' I mean ſuch as they were of old' when none were thought worthy of that title' but ſuch as were at the ſame time philo- 'ſophers''' The ſeparation of philoſophy from oratory' was the main cauſe that both were in a ſhort time deſtro'yed''' Of this rupture Cicero gives the following account''' ' The

'The ancients' down to the time of So-
'crates' always joined a perfect know-
'ledge of morality' of all that belonged
'to the conduct of private life' as well as
'the management of public affairs' to skill
'in oratory.''' But at that time' the elo-
'quent and the learned' being divided into
'different sects by Socrates' and this dis-
'tinction being afterwards kept up by all
'his disciples' the philosophers and orators
'held each other in mutual contempt.''' Nothing contributed so much to widen this breach' as the want of some profession among the ancients' to which a union of these was necessary.''' But if we look into the present times' we shall quickly see that the case is different.''' The profession amongst us' which is foremost in point of rank' utility' and number' evidently requires it.''' It would be hard to say' whether philosophy or oratory be most neces-

ſary to our prieſthood' as the o'ne' would be ùſeleſs' without the o'ther''' Without know'ledge' eloquence would be but an em'pty ſòund'' without e'loquence' knowledge can never be ſhewn in its trùe light''' The long diſpute between the two' was we'll determined by Cicero' in the following manner''' 'When there is occaſion' 'as it often happens' to ſpeak concerning 'the immòrtal Go'ds' to treat of piety' of 'co'ncord' of friend'ſhip' of the common 'rights of citizens' of men' and nations'' 'of equity' temperance' magnanimity' and 'every kind of virtue'' I ſuppoſe all the 'aca'demies and ſchoòls of philo'ſophy will 'cry out' that all ſubjects of thi's kind are 'their property' and do not at àll belong to 'the o'rator'' to whom when I allow that 'they ſhall have the liberty of hara'nguing 'upon theſe points in every còrner' to 'employ their ìdle time' yet I ſhall make

'no

'no ſcruple to determine' that it is pecu-
'liarly the orator's province' to explain
'theſe ſubjects with dignity' and pleaſure
'to his hearers'' concerning which theſe
'men hold formal diſputations' in a lean
'and lifeleſs diſcourſe''' Can there be a
more accurate deſcription of the proper diſ-
charge of the function of the Chriſtian
prieſthood''' To this order of men there-
fore' a re-union of theſe arts is not only
neceſſary'' but there are the ſtrongeſt mo-
tives to encourage the attempt''' All the
means requiſite to carry oratory to its higheſt
pitch'' are furniſhed to them in a more
liberal manner' than they ever were to
any other profeſſion''' Quinctilian' in
ſpeaking of the means by which oratory
might reach the ſummit of perfection' has
a remarkable paſſage' which ſeems exactly
applicable to the Chriſtian prieſthood''
'where he wiſhes' that oratory might re-
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'gain its pri'ſtine dignity and power' by 'being reſtored to its poſſe'ſſions in philo-'ſophy" and that this ſhould be effected 'by the eſtabliſhment of ſome ſupèriour 'order' with whom oratory' being mòſt 'neceſſary' ſhould hold the fir'ſt rank' 'and philoſophy be conſidered only as her 'han'dmaid'". That by the authority of 'this order their ſeveral clàims ſhould be 'adju'ſted' and the òdious diſtinction of 'nàmes be deſtro'yed'". That nèither 'ſhould any longer pretend to ſo'vereign au-'tho'rity' but bòth in due ſubordination 'ſerve one co'mmon ma'ſter'". How would it have rejòiced the heart of Quinctilian' could he have ſeen his wiſh acco'mpliſhed in the eſtabliſhment of an order of men '*to whom a perfect knowledge of all* '*things divine and human was neceſſary*' to '*ſhine forth not only in their wor'ds*' *but in* '*their li'ves*" *an order*' *ſuch as no anti'qui-*

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'ty ever beheld" which uniting in itself the 'full powers of oratory and philosophy' in 'their largest extent' should enable men to 'communicate the most perfect knowledge' in 'the most perfect manner'" With what rapture must he have beheld oratory raised to a higher office' and a more exalted rank' than ever it could even claim before" no longer ministring to the purposes of mere mortal and earthly masters' but immediately employed in the service of the Most High' of God himself"' Whilst philosophy' humbled from her proud pretensions' should be content to minister to her former rival"' Such an office for oratory could never have entered into the thoughts of a Heathen' as the gross absurdities of their religion' and ridiculous ideas of their gods' required the obscurity of mystery' and dark veil of superstition' but would by no means bear the light"' oratory therefore' whose office it is to throw a strong light upon

upon all which it handles' muſt ne'ceſſarily be ba'niſhed from its miniſtry'" How would the auguſt union of eloquence and philoſophy with the ſàcred office' have ſtruck the ancients with admiràtion and aſto'niſhment" and conſidering the grèatneſs of their powers when ſe'parate' what glòrious effects would they not expect' from the joint endeavours of religion' oratory' and philoſophy' all mùtually ſupporting and aſſi'ſting each other' in bringing about the nòbleſt en'ds' the general good of ſociety' and happineſs of each indivi'dual'" How much hìgher muſt their expectations be raiſed' when they ſhould conſider the pùrity of our religion' the unear'thly and exàlted notions which we entertain of the Dèity' and the ſa'lùtary ſyſtem of laws for his conduct in life' promu'lgated to ma'n' by his grèat Author and Creàtor'". Would not Socrates himſe'lf' think philoſophy ràiſed and di'gnified'

find' beyond his utmoſt conception' when miniſtring to oratory in ſuch glorious purpoſes!" Would they not all join with one voice to felicitate ſuch a people' and ſay' 'O happy nation' to whom the nobleſt 'and moſt important truths' which were 'darkly ſeen' and as thro' a miſt' by only 'a few' and thoſe the wiſeſt of the hea-'then world' are revealed in full meridian 'light' and like the ſun viſible to all 'eyes" like that luminary communicating 'light and heat to all' to the low' as well 'as the high" to the weak in underſtand-'ing' as well as to thoſe of the moſt im-'proved talents'" And you' ye holy men' 'highly favoured of Heaven above all 'others' in whoſe divine inſtitution are 'united all the greateſt powers which God 'has given to man' let us with love and 'admiration contemplate the beauty of your 'ſacred function' and with wonder and 'delight examine its ſtupendous frame!"

'Ha'ppy men' whose order muſt command 'reſpe'ct and re'verence to your perſons'' 'whoſe ta'lents muſt conciliate to you the 'eſteem and lo've of mankind''' Employ'ed from your earlieſt days in treaſuring 'up knowledge and wiſdom' not to lie 'concealed' like the miſer's hoard' but to 'be diſplayed to the eyes of men' enri'ching the beholders' without impo'veriſh'ing yourſel'ves' and by the very act of 'communication' increaſing' not dimi'niſhing your ſtore''' Thrice happy ora'tors' who enjoy all the delight' the 'praiſe' the perfe'ction of your art' with'out the di'fficulties' the labours' the dan'gers that attended it of old''' You need 'no pains to procure ſilence' no arts to 'engage atte'ntion'' the ſanctity of the tem'ple enſures the o'ne'' the importance and 'i'ntereſting nature of the ſubject to all 'hearers' commands the o'ther''' Secure 'in your celeſtial armour' though you at-

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'tack the wi'cked with force and might' 'you need fear nè enemies" and the Phi- 'lips, and Anthonies of the world' may 'be lashed by you without dànger"' 'Equal, to us in all the arts of captivating 'the se'nses' how much more lòrdly is 'your sway over the imaginàtion' and the 'pa'ssions"' What vi'gorous flights may 'you not lead fa'ncy' when freed from the 'fetters of ma'tter' thro' spi'ritual regions' 'and a bòundless eternity' till thi's world' 'shall appear but as a spe'ck' and its durà- 'tion' but as a pòint of time"' How in- 'finitely more po'werful must the exertions 'of hòpe and fear be' in proportion to the 'imme'nsity of their o'bject"' Wha't were 'the conquests of A'lexander or Cæ'sar' 'compared to yours"' Thèirs' were over 'me'n' over their bre'thren" yours' are 'over the e'nemies to human nàture' over 'si'n' and over dea'th="

But should these sages of antiquity be told that things were quite o'therwise"

that vice and libertiniſm were never known to have arrived at a greater pitch in any age or country; that virtue was neglected or ridiculed; and religion far from anſwering its end was together with the prieſthood held in contempt; muſt they not either conclude that the people were the moſt ſtupid and hardened in the world; or that they who were dedicated to the ſervice of the church were not properly qualified to diſcharge their office? When they ſhould be told that no order ever produced ſuch numbers of men diſtinguiſhed for knowledge and wiſdom; remarkable for purity of morals and ſanctity of life; that their diſcourſes in the cauſe of religion and virtue were ſome of the nobleſt productions that ever came from the wit of man; they would be apt to ſuffer the former opinion to take place. But when they ſhould alſo be told that in the education of theſe men tho' great care was

taken

taken to inſtruct them in philo'ſophy' and to ſtore their minds with variety of know-'ledge' yet there was not the ſmàlleſt attention given to the art of commùnicating theſe to others by ſpeèch" that ſo far from training them in the ſtudy and practice of oratory' their very fir'ſt principles of ſpeaking were corru'pted by the moſt i'gnorant tèachers' and that this error was never afterwards ame'nded" that in conſequence of this' they delivered the words of trùth' in the tones of fi'ction" and that ſome of their preachers' the moſt e'minent for compoſi'tion' were ſo far from delìghting' that they diſgu'ſted their hearers' by the ba'dneſs of their deli'very" the whole wonder would at once vaniſh'" They would then ſee that the prieſthood was no longer that po'werful order which they had imagined" and however robu'ſt the bo'dy might appear' however beaùtiful the fòrm" they would perceive that it was ſtill nò

more than form and body' to which the animating ſoùl was wanting' to diſplày that beauty' by due expre'ſſion' and exer't that vigour' with proper fòrce'''

Indeed it is ſo e'vident' that the pròper àrms for the uſe of the members of the church-mi'litant here on earth' for the ſòldiers in Chriſt' can be drawn from nò o'ther ſtores' but thoſe of o'ratory' that it is aſto'niſhing how it could po'ſſibly be ſo entìrely negle'cted''' Nor can this fault be at all imputed to the cle'rgy' but to a defe'ctive educàtion''' We might as well blame the Chinèſe wo'men' for want of the pe'rfect uſe of their limbs in wàlking' as thòſe' for want of powers in ſpèaking'''. Let ſuch of the laity as are apt ſo frèely and ſo unju'ſtly to throw out their cenſures on the clergy in this reſpect' aſk themſel'ves' whether thèy could do better were they in thèir place''' And have the clergy any adva'ntage over the laity in their courſe

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of teaching Engliſh according to the method there laid down, in every part of the globe, whether in Scotland, Ireland, Wales, the ſeveral counties in England, the colonies, or foreign countries. As perſpicuity has been my chief point in view in the following work, I have endeavoured to write in as plain and ſimple a ſtyle as poſſible, adapted to the moſt moderate capacities; ſo that even they who are employed to teach children their alphabet, and to ſpell, may reap great advantage from the lights there given to them, with regard to thoſe points.

Should the maſters of grammar ſchools too, not think it beneath the dignity of men verſed in Latin and Greek, to give ſome attention to their own language, and introduce the ſtudy of this work into their ſeveral claſſes; ſhould they, in conſequence, make

make the practice of the art of reading and ſpeaking properly, one of the daily exerciſes of all their boys, they would furniſh their pupils with an accompliſhment of more real benefit to them in life, than all the Greek and Latin they can ever teach them.

LEC-

TO

All Maſters and Miſtreſſes of ACADEMIES and BOARDING SCHOOLS.

I HAVE obſerved, ſince I firſt publiſhed my thoughts on the ſubject of elocution, that you have all, in your ſeveral advertiſements, made the teaching of the art of reading and ſpeaking Engliſh correctly, a material branch of your profeſſion. But it appears to me that this art, like all others, can never be taught with ſucceſs, unleſs a proper method of inſtruction be firſt prepared, from its firſt ſimple elements, to their moſt extended combinations. This is ſo far from being the caſe at preſent, that all attempts hitherto made in that way,

lead only to confuſion and errour. To enable you therefore to proceed hereafter upon ſure grounds, in the proſecution of this your laudable deſign, is one main end propoſed by the publication of the following work; as you will be enabled thereby to correct all errours in ſuch of your pupils as are natives of England, and place them in the right way of obtaining a juſt delivery. But as I wiſh that this art, of which I may without boaſting claim the credit of being the inventor, may be rendered as extenſively uſeful as poſſible, I intend that the preſent work ſhall ſhortly be followed by a Rhetorical Grammar and Pronouncing Dictionary; by the aid of which, all foreigners and provincials may not only acquire a juſt pronunciation, but a proper delivery of our language; inſomuch that a uniformity in both articles, will be the neceſſary conſequence

of

vide p 386 last

of education' that we ſhould expect grèater perfection from them in that point'''. But it will be ſaid' that as it is more ne'ceſſary to the clergy' in order to the pro'per diſcharge of their public duty' they ought to take mòre pàins to render themſelves pèrfect in it''' 'Tis granted'' and as it is evidently their i'ntereſt to be poſſeſſed of this accompliſhment' ſo it is their wi'ſh'' and I believe that numbers of them have tried all the mèans in their po'wer to attain it''' But will all the pains in the world make men ſee their own habi'tual faults contracted from childhood'' or i'f they ſee them' will they point out the ways of ame'nding them''' If a perſon were ea'rly taught to ſi'ng in a very ba'd taſte' and continued to practice in that ſtyle to ma'nhood' would he find it eaſy to chànge it' upon being tòld that his manner was bad''' Could he have any hòpes of doing ſo' without putting himſelf into the hands of a proper

ma'ſter''' This is enough to elùcidate the whole''' The man who has been ill taught to ſi'ng' or contracted a bad manner from imitation' may be ſet rìght' becauſe there are ſkilful ma'ſters to be found in the art of muſic''' But the man who has been ill taught to rèad' or has contracted a bad habit of ſpèaking' has no hòpes of a cùre' becauſe there are nò ſkilful maſters in the art of delivery to be found'' and withoùt ſuch aid' he muſt ever uſe tha't mode of utterance' which is habi'tual to him''' If indeed there were eſta'bliſhments made for the regular tèaching of that art' ſo as that it ſhould become a neceſſary part of education'' any one deſtined to holy orders' who ſhould negle'ct the means of improving himſelf' in ſo impòrtant a branch of his profeſſion' would ju'ſtly deſerve ce'nſure'', nay in tha't caſe' it is highly probable that it would become a ne'ceſſary qualification to the admi'ſſion into the holy office'''

If

If there be any one who ſhould' in oppoſition to what has been advanced' make uſe of the common-place arguments to ſhew' that oratory is not only unne'ceſſary' but even unfi't to be uſed in the pulpit" I ſhall anſwer him in the words of a man' who muſt be allowed to be of undoubted authority' I mean St. Auſtin" who in his fourth book on the Chriſtian doctrine has the following paſſage'" 'Since it is by the art 'of rhetoric that people are enabled to 'eſtabliſh true and falſe opinions' who 'ſhall dare to ſay that truth ſhould be with'out arms' in the perſons of thoſe who 'are to defen'd it againſt falſehood'" Ca'n 'it be believed that thoſe who endeavour 'to enforce a falſe doctrine' ſhould be 'ſkilled in the art of conciliating to them'ſelves the good-wi'll and atte'ntion of their 'hearers' by their addre'ſs" and that thoſe 'who ſupport the cauſe of truth' ſhould 'no't be poſſeſſed of this ſkill'" That the

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'o'ne' ſhould ſpeak of what is falſe' with 'bre'vity and veriſimi'litude" and the o'ther' 'ſhall diſcourſe of what is true' in ſo tèdi- 'ous' diſgu'ſting' and unna'tural a man- 'ner' as to give pàin to their hearers'; and 'make them think their doctrines not cre- 'dible" that thòſe' ſhould combat truth 'with fàlſe arguments' and eſtabliſh fàlſe 'opinions" and that thèſe' ſhould neither 'be capable of defe'nding' what is trùe' 'nor of confùting' what is fàlſe" that the 'fòrmer' ſhould have ſuch power over the 'minds of their hearers' as to lead them 'whi'ther they plèaſe" that they ſhould be 'able to excite in them aſto'niſhment' ſa'd- 'neſs' or jo'y" that they ſhould a'nimate' 'mòve' and tur'n them as they think pro- 'per" and that the la'tter' ſhould remain 'còld' unaffe'cting' and withoùt power" 'who can be ſo abſur'd as to admit ſo ex- 'tràvagant a thought"' Since therefore 'eloquence' which has a prodigious power

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read by the laity, to whom, in other reſpects, it will be found equally uſeful and neceſſary.

If my Lords the Biſhops would pitch upon this book as part of their examination for holy orders, and make propriety of reading, in all future candidates, an eſſential requiſite to their admiſſion into that ſacred office, they would do a more real ſervice to the cauſe of religion, than the moſt celebrated of their order ever have done by their polemical writings.

To the CLERGY.

YOU cannot but be ſenſible of the general clamour, which has, at all times, been raiſed againſt the very bad manner in which the ſervice of the church is too often adminiſtered. The blame of this has been conſtantly thrown upon you by the laity; who charge you with neglect, and want of taking proper pains to qualify you for executing this important part of your duty. In the courſe of this work I have fully exonerated you from that charge; as however deſirous you might be to make yourſelves maſters of it, the means were not in your power; for having no lights to guide you in your reſearches, you were each obliged to continue in that manner of delivery, which you had acquired in

your early days, and which cuſtom had eſtabliſhed too firmly to be altered without aſſiſtance. But this excuſe will now no longer avail you. The means of acquitting yourſelves, with propriety at leaſt, in the diſcharge of that part of your office, are ſo clearly laid open, that a perſon of a very moderate capacity may attain it, by the application of one month only; and ſuch as are deſirous of excelling in that way, may compaſs their end, in proportion to their natural powers of delivery, and the pains they ſhall take according to the method here propoſed.

Such of the clergy as ſhall hereafter neglect to make uſe of the means of information now offered to them, will be conſidered as inexcuſable; and their faults can no longer eſcape notice, as they will all now be obvious to their hearers; for it is probable that this work will be very generally

read

' in perſuading people either to falſe or true ' opinions ' lies open to all who are inclin- ' ed to make uſe of it ' what can be the ' reaſon that the good do not employ them- ' ſelves in acquiring an art ' ſo neceſſary for ' the defence of truth ''' Such were the ſentiments of that great man ' who proved experimentally the juſtneſs of his doc- trine ''' The chief labour of whoſe life was ' the cultivation of the oratorial powers '' and who has recorded many won- derful effects produced by them on mul- titudes

In ſhort ' when was it that Chriſtianity made its rapid progreſs ''' It was in the early days ' when the talents for elocution were cultivated by the miniſtry ' and when the preachers ſpoke with force and power ''' When was it that its progreſs was ſtop- ped ' and gave way to infidelity ''' It was in latter times ' after the revival of letters '' when the powers of ſpeech were neglect-

ed' and thoſe of writing were ſu`bſtituted in their place''' The fòrm of preaching remained' but the ſpi`rit was gone''' The divines changed their ſharp ſword for a foìl' which only ſerved to invìte the attacks of their enemies'' nor were their bucklers of pàper' found of ſuffi`cient ſtrength' to reſiſt the edge of ſàtire' and the keen-pointed ſting of ri`dicule''' Wha`t is there now wanting' but to reſtore to the clergy the uſe of their trùe weapon''' Let there be but half the pains taken about the to`ngue' that are now employed about the pe`n'' let the cauſe of the li`ving Go`d' be pleaded by the li`ving vòice'' religion' will once again rèar her hea`d'' morality will flou`riſh'' and vice and infidelity' will ſoon qui`t the fièld =

FINIS.

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